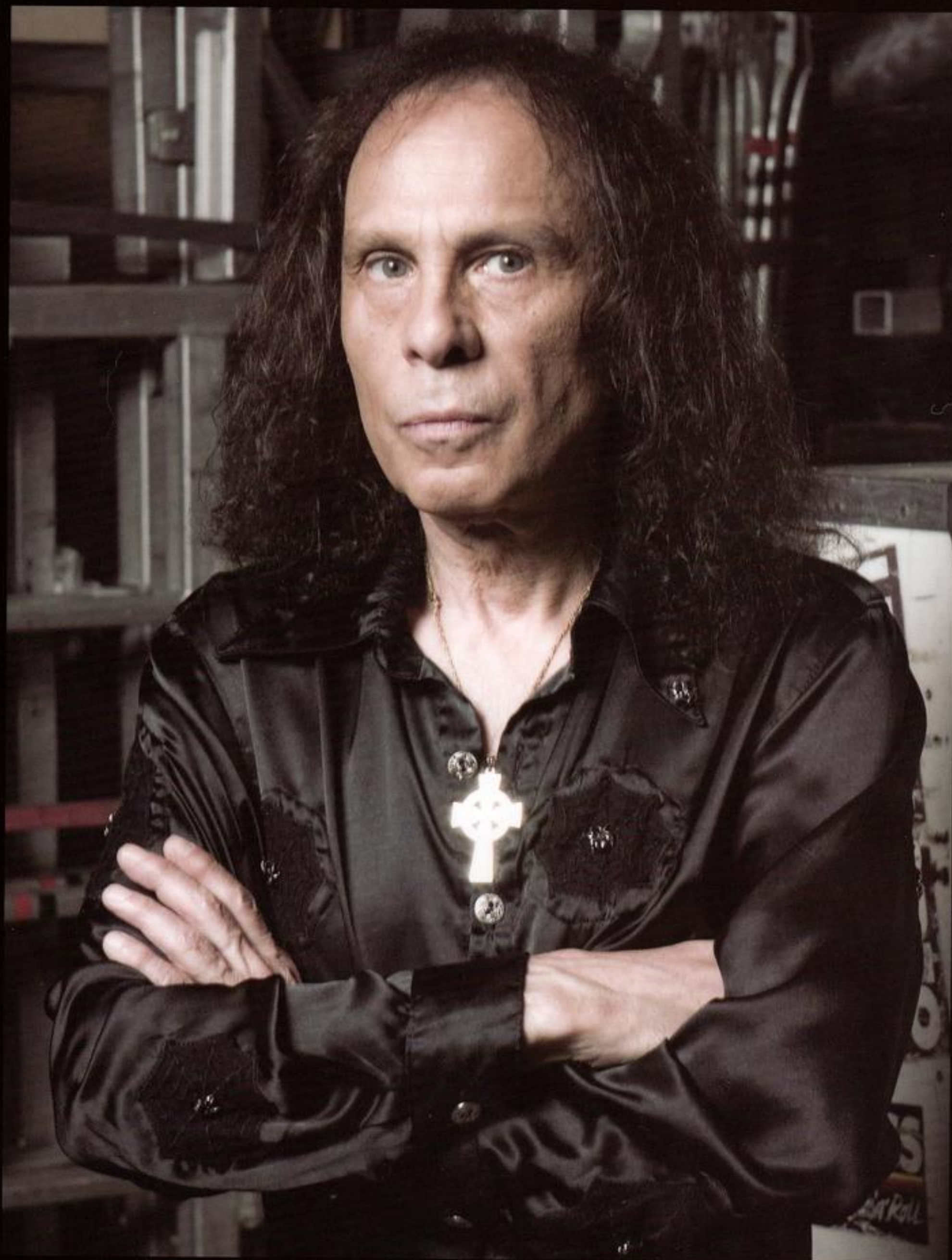
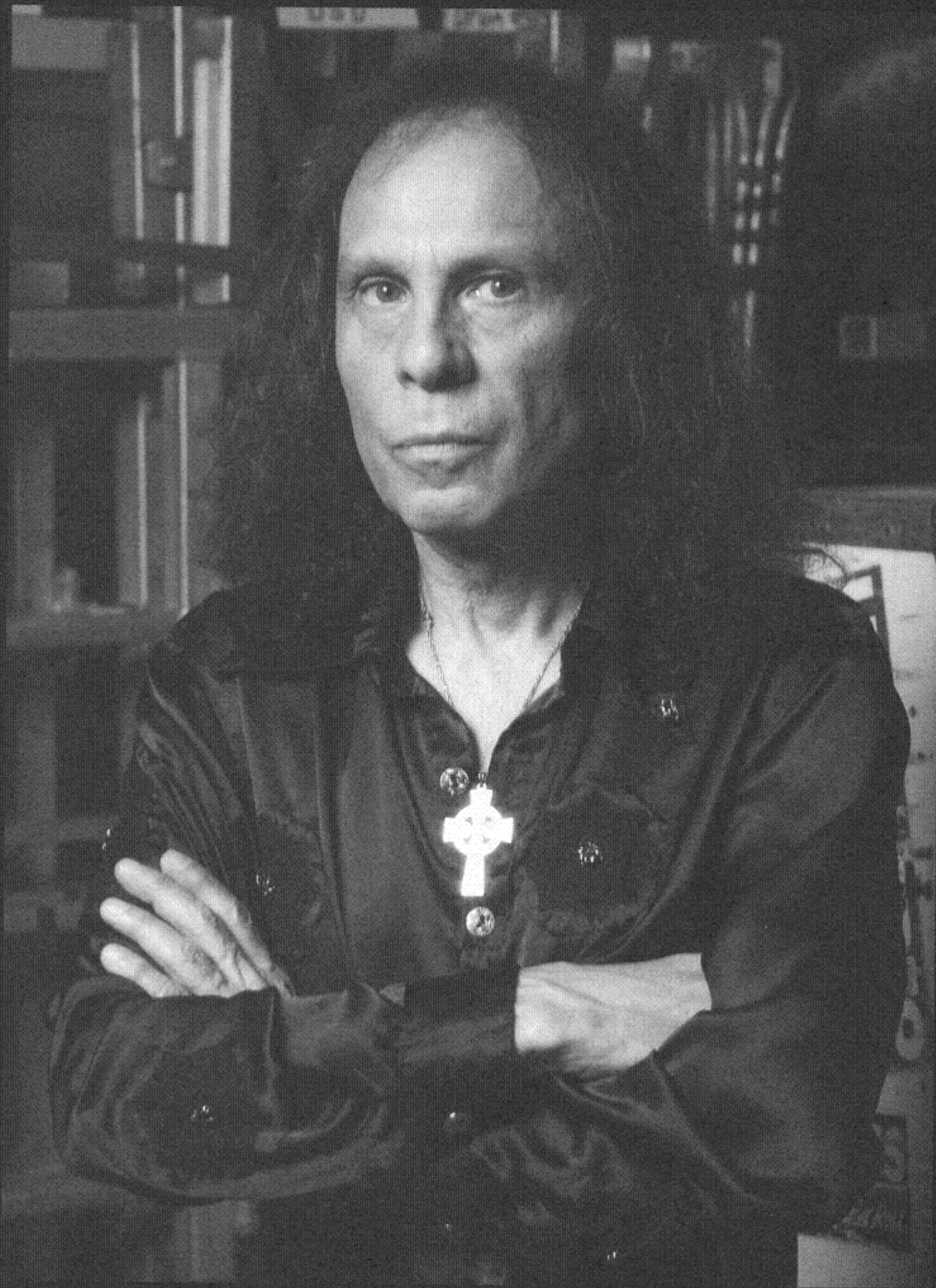


Best of Ronnie James Dio



**PLAY IT
LIKE IT IS**
GUITAR
WITH TABLATURE
NOTE-FOR-NOTE
TRANSCRIPTIONS

Best of Ronnie James Dio



This book was approved by Ronnie James Dio

All photos by Gene Kirkland Photography, www.genekirklandphotography.com

Cherry Lane Music Company
Director of Publications/Project Editor: Mark Phillips
Project Coordinator: Rebecca Skidmore

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A black and white photograph of Ronnie James Dio sitting in a large, ornate, patterned armchair. He is leaning forward with his arms crossed, looking directly at the camera with a serious expression. He has long, dark hair and is wearing a dark, long-sleeved shirt. The background is dark and out of focus, showing some shelves and a lamp.

Foreword

Ronnie James Dio.

The greatest heavy metal vocalist of all time.

My obsession with Dio's music is well documented.

What is it that makes him so kick-ass?

His soaring melodies?

His powerful theatricality?

His passionate fire?

Or is it the Biblical force with which he launches his ferocious emotional attack...operatic in its scope and provocation?

It is, of course, all of the above.

Long live metal...and long live Ronnie James Dio!

—Jack Black



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DON'T TALK TO STRANGERS

Words and Music by
Ronnie James Dio

Intro
Slow Rock ♩ = 60

*Dm7(no3rd) B♭sus2/D Fsus2 C/E F5 Dm7(no3rd)

Whispered: Don't talk to strang -

Gtr. 1 (12-str. acous.)

Riff A **End Riff A**

mp
let ring throughout

TAB

0	2	1	0	2	1	0	0	3	1	0	3	0	1	1	3	0	1	2	0	1	3	0	2	1	0	2	1	1
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

*Chord symbols reflect implied harmony.

Gtr. 1: w/ Riff A

B♭sus2/D Fsus2 C/E F5 Dm7(no3rd)

ers. Hmm, _ hmm, _ hmm. _

Chorus

Gtr. 1: w/ Riff A (5 times)
Dm7(no3rd)

B♭sus2/D Fsus2 C/E F5 Dm7(no3rd)

Don't talk to strang - ers, 'cause they're on - ly there _ to do you _ harm. _

B♭sus2/D Fsus2 C/E F5 Dm7(no3rd)

Don't write in star - light, 'cause the words may come out _ real.

B♭sus2/D Fsus2 C/E F5 Dm7(no3rd)

Don't hide in door - ways, you may find the key _ that o - pens up your soul.

Riff A1

Gtr. 2 (elec.)

mp
w/ clean tone
let ring throughout

End Riff A1

0	7	5	5	7	5	0	1	3	1	3	0	1	3	1	1	0	7	5	5	7
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

Gtr. 2: w/ Riff A1 (2 1/2 times)

B \flat sus2/D Fsus2 C/E F5 Dm7(no3rd)

Don't go to heav - en, 'cause it's real - ly on - ly hell.

Gtr. 3 (elec.)

mp
w/ clean tone & slide

3/5

Gtr. 3 tacet

B \flat sus2/D Fsus2 C/E F5 Dm7(no3rd)

Don't smell the flow - ers, they're an e - vil drug to make you lose your mind.

B \flat sus2/D N.C.

Don't dream of wom - en, 'cause they'll on - ly bring you

Gtr. 1

0 2 1 0 2 1 0 0 3 1 0 3 1 0 1 3

Interlude

Double time

Gtr. 1 tacet
D5

B \flat /D

down.

*Gtr. 4 (elec.)

Rhy. Fig. 1 End Rhy. Fig. 1

f P.M. throughout
w/ dist.

2 0 0 0 0 0 3 0 0 0 0 0 3 0 0 0 0 3 0 0 3 0 0 0 3 0 0

*Doubled throughout

Gtr. 4: w/ Rhy. Fig. 1 (3 times)

D5 B \flat /D D5 B \flat /D

D5 B \flat /D

1. Hey,

Verse
D5

you, you know — me, you've touched

*Gtr. 3 Rhy. Fig. 2

w/ dist.

10 10 (10) 10 10 (10)

*w/o slide

Gtr. 4 Rhy. Fig. 2A

10 10 10 9 9 9

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Dsus4

D5

me, I'm — real. —

End Rhy. Fig. 2

10 10 (10) 10 10 10 10

End Rhy. Fig. 2A

8 8 8 10 10 10 10 8

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Gtrs. 3 & 4: w/ Rhy. Figs. 2 & 2A

D(b5)

Dsus4

I'm for - ev - er the one — that lets — you

Half-time feel

End half-time feel

D5 Bb5 C5

look and see _____ and feel _____ me. _____ I'm

Gtr. 4

Gtr. 4: w/ Rhy. Fig. 1 (2 times)

D5 Bb/D D5 Bb/D

dan - ger, _____ I'm the strang - er. _____

Gtrs. 3 & 4: w/ Rhy. Figs. 2 & 2A (2 times)

D5 D(b5)

And I, I'm dark - ness, I'm an -

Dsus4 D5

- ger, I'm pain. _____ I, _____ I'm a mas -

D(b5) Dsus4 D5

- ter, the e - vil song _____ you sing in - side _____ your

Half-time feel

End half-time feel

Gtr. 3 tacet Bb5 C5 Bb5 C5

brain. _____ Drive you in - sane. _____ Don't

Gtr. 4

D5 C5 D5 F5 D5 C5

talk. Don't let 'em in - side your

let ring -----

D5 C5 D5 F5 D5 C5 Bb5 A5

mind, _____ yeah. _____ Run a - way, run a - way,

Guitar Solo

D5 Bb5 C5 D5

girl. _____

Gtr. 5 (elec.) w/ dist.

Gtr. 4 Rhy. Fig. 3 End Rhy. Fig. 3

loco

steady
gliss.

grad. bend

D5

P.M.

Bb5

P.M. 12 11 10 9 8 7 6 5 4 3 2 1

D5

[illegible]

Gtr. 4 Rhy. Fig. 4

C5

D5

8va

End Rhy. Fig. 4

P.M. -----|

P.M. -----|

P.M. -----|

P.M. -----|

Gtr. 4: w/ Rhy. Fig. 4 (3 times)

Bb5

8va

Gtr. 5

1

20

1

20

1

20

1

20

1

20

1 1/2

20

1 1/2

20

1 1/2

20

1 1/2

(20)

17

17

17

Don't Stop Believin'

Key: Bb, 5/4

Lyrics: No, _____ no. _____ Don't

Guitar Solo: Bb, Eb, 5/4

C5

D5

let them in your life.

P.M. -----|

P.M. -----|

P.M. -----|

12 12 12 12 12 X X X X 12 10 10 10 12 12 12 12 12 10 10 11 10 10 12 12

Bb5 C5

Pro - tect your _ soul!

P.M. ---| P.M. - -| P.M. - -| P.M. - -| P.M. - -| grad. bend

11 10 13 12 10 11 11 12 10 13 10 11 11 13 12 10 13 10 13

Half-time feel

Gtr. 4: w/ Rhy. Fig. 3 (2 times)

Bb5

D5

C5 D5

Bb5 C5 D5

Outro-Chorus

Gtr. 4: w/ Rhy. Fig. 3 (2 times)

Gtr. 5 tacet

D5

Bb5

C5

D5

Don't dance in dark - ness, you may stum - ble and ___ you're sure to fall. ___

Bb5

C5

D5



HEAVEN AND HELL

Words by Ronnie James Dio
Music by Ronnie James Dio, Terence Butler,
Anthony Iommi and William Ward

Tune down 1/2 step:
(low to high) E \flat -A \flat -D \flat -G \flat -B \flat -E \flat

Intro

Moderately slow $\text{♩} = 90$

E5 F#5 G5 C5 D E5 F#5 G5 A5 G5 F#5 E5

Rhy. Fig. 1

*Gtr. 1 (elec.)

f w/ dist. let ring ----- P.M. - - - - - let ring ----- P.M. - - - - -

TAB 9 11 12 (12) 5 0 2 2 2 0 0 7 9 11 12 (12) 14 12 11 9 0 0

*Doubled throughout

F#5 G5 C5 D E5 F#5 G5 A5 G5 F#5 E5 N.C.

End Rhy. Fig. 1

P.M. - - - - - P.M. - - - - - let ring -----

TAB 9 11 12 (12) 5 0 2 2 2 0 0 9 11 12 14 12 11 9 (9) 5 7

Verse

Gtr. 1 tacet

***E5

1. Sing me a song, — you're a sing - er. —

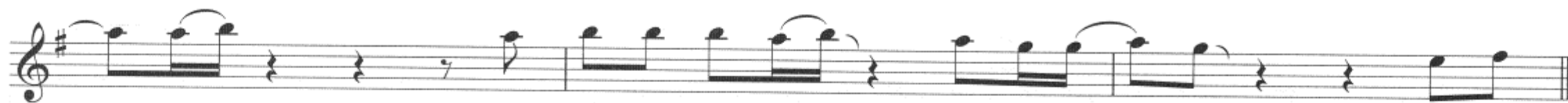
**

7 0

**Gradually lower vol. knob to 0.

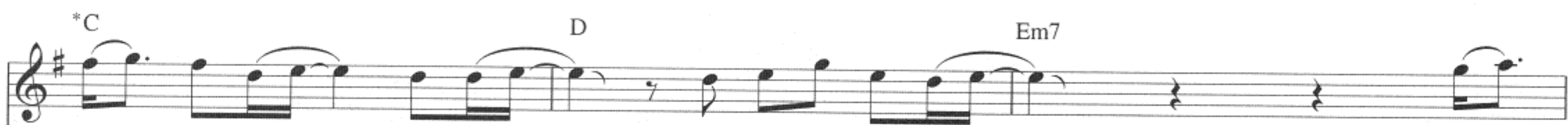
***Chord symbol implied by bass.

Do me a wrong, — you're a bring - er of e - vil. The dev - il is nev - er a mak -

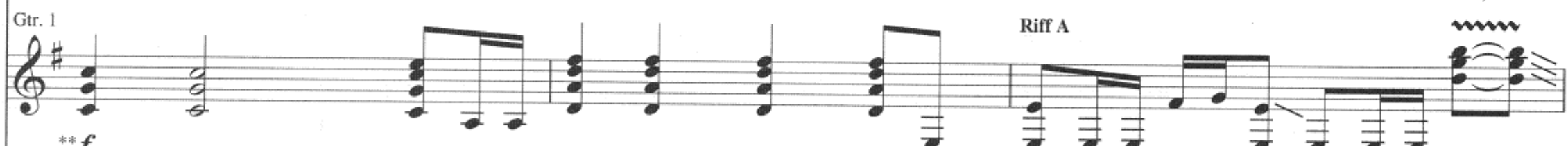


er. — The less that you give, — you're a tak - er. So it's

Chorus



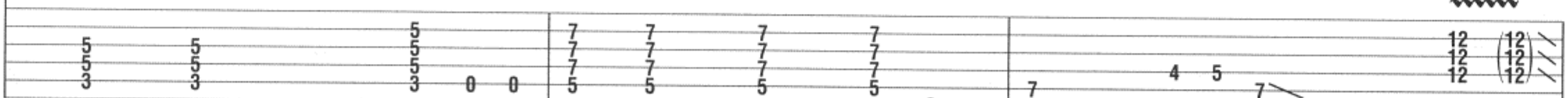
on — and on — and on, — it's heav - en and hell. — Oh, —



P.M. ---|

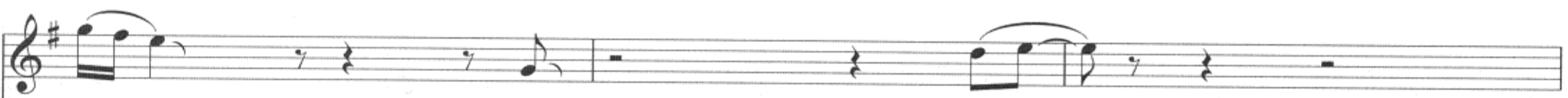
P.M. -----|

P.M. -----|



*Chord symbols reflect implied harmony.

**Full vol.



well. — Yeah. Mmm. —



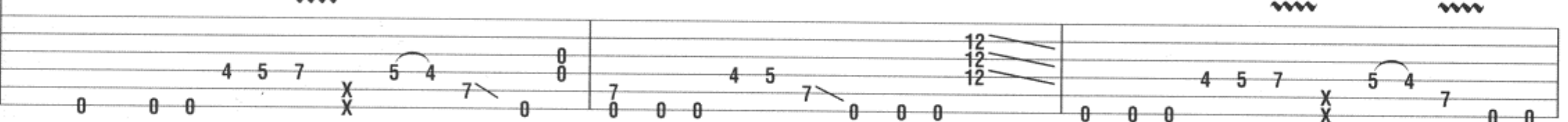
P.M. -----|

P.M. -----|

P.M. -----|

P.M. -----|

P.M. ---|



Verse

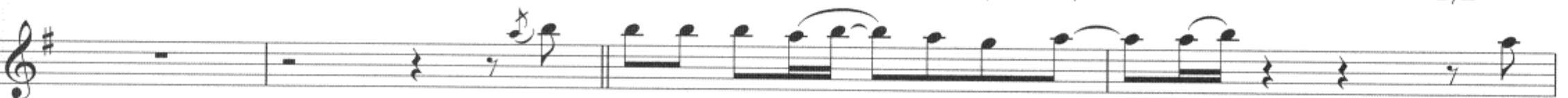
Gtr. 1 tacet

*** Em

E5

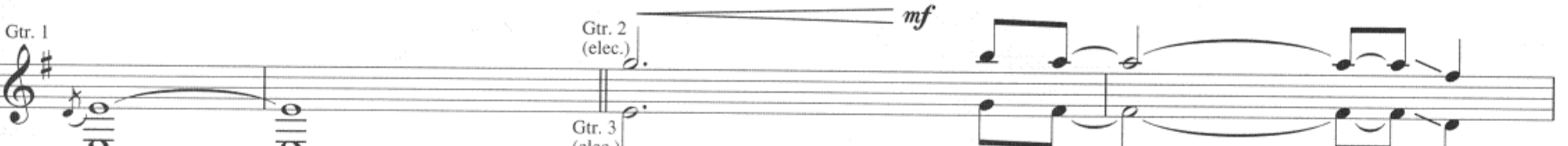
G/E F#m/E

D/E



2. The lov - er of life's — not a sin - ner. — The

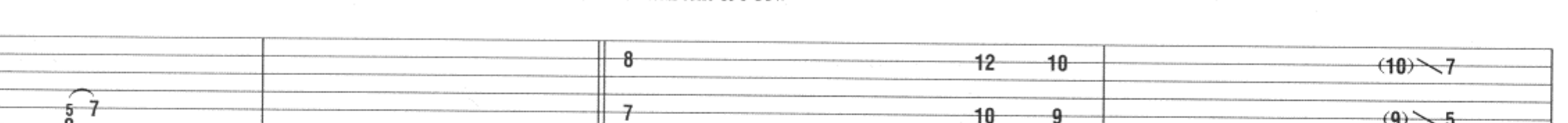
w/ clean tone & e-bow



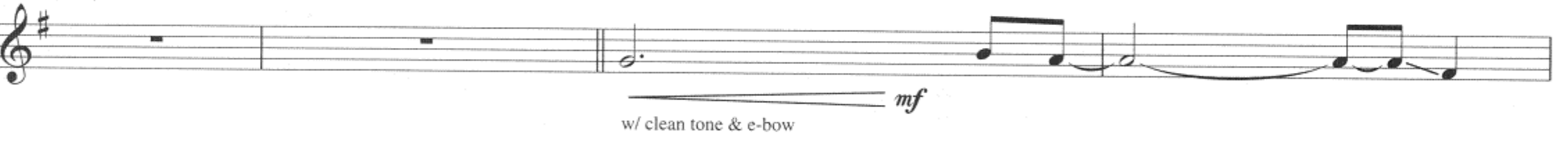
Gtr. 2
(elec.)

Gtr. 3
(elec.)
divisi

w/ clean tone & e-bow



Gtr. 4 (elec.)



w/ clean tone & e-bow



***Bass plays E, next 8 meas.

Em G/E F#m/E Asus4/E D/E Em G/E F#m/E

end - ing is just a be - gin - ner. The clos - er you get to the mean -

8 12 10 15 (15) 7 8 12 10
7 10 9 12 (12) 5 7 10 9

5 9 7 12 (12) 4 5 9 7

D/E Em G/E F#m/E Asus4/E D/E

- ing, the soon - er you know that you're dream - ing. So it's

(10) (10) 7 8 12 10 15 (15)
(9) (9) 5 7 10 9 12 (12) 5

(7) (7) 4 5 9 7 12 (12)

Chorus
Gtrs. 2, 3 & 4 tacet
C5 D5 C5

on and on and on. Whoa, it's on and on and on.

Gtr. 5 (elec.)
mf w/ dist.

3 3 5 7 5 7 7 7 5 7 7 5 7 5 3 3 5 7 5 7 7

Gtr. 1
f P.M. --- P.M. --- P.M. ---

5 5 5 5 6 4 7 7 7 7 5 0 0 5 5 5 5 0 0

D5 C5 D5

It goes on — and on — and on, — heav - en and hell. —

1 1/2 1/2

(7) 9 (9) 7 7 (7) 5 3 3 3 5 7 5 7 7 7/9 7 7/9 9

P.M. --- P.M. ---

7 7 7 7 5 5 5 5 0 0 5 5 5 5 5 5 5 5 0 0

Gr. 1: w/ Rhy. Fig. 1 E5 F#5 G5 C5 D E5 F#5 G5

I — can tell. —

Gr. 5

1 1/2

(9) 9 9 7 9 8 7 5 7 9 7 7 5 4 5 7 5 4 7 4

A5 G5 F#5 E5 F#5 G5 C5 D

Fool, — fool. —

1 1/2 1 1/2 1 1/2 1 1/2

5 4 7 5 9 7 9 9 7 9 (9) 7 9 7 9 (9) 7 9 7 5 4 5 7 5 4

Gtr. 5 tacet
Am(add9)

G5

(Ah. _____)

Gtr. 1

P.M. - 4

* C/G

Ah. _____

P.M. - 4

*Bass plays G.

*G/B

D

A5

Yeah, yeah. _____

Ah.) _____

let ring ----- P.M. ----- let ring ----- P.M. -----

*Bass plays B.

Interlude

Gtr. 1: w/ Riff A (2 times)

Em7

Verse

Gtr. 1: w/ Riff A (2 1/2 times)

Em7

3. Well, if it seems to be real, — it's il - lu - sion. — For ev - 'ry

mo - ment of truth, — there's con - fu - sion in life. Love can be seen — as the an -

- swer, but no - bod - y bleeds — for the danc - er. And it's

P.M. ----- P.M. ----- P.M. ----- P.M. ----- P.M.

C5 D5 E5

on ___ and on, ___ on ___ and on ___ and on ___ and on ___ and on ___ and on ___

Gtr. 5

15 15 12 14 (14) 14 12 14 12 14 12 14

Gtr. 1

P.M.

7 7 7 7 9 7 5 5 0 0

Guitar Solo
Em

___ and on ___ and on ___ and on ___ and on. ___

*w/ delay grad. release 1/2 1/4

(14) 2 (2) 0

*Delay set for quarter-note regeneration w/ 6 repeats.

** w/ heavy reverb let ring *f*

grad. release 1/2

12 12 11 (11)

**Vol. swell

E5 G5 Am(add9) D

Gtr. 5

Gtr. 1

F/A *C/G

*Bass plays G.

Interlude
Fast ♩ = 205
E5

E5

Guitar Solo
E5

G D

8va

loco

22 (22) 22 17 20 20 20 (20) 17 12 12

E5 D

3

15 15 12 14 (14) 12 14 12 14 12 14 12 15 14 15 14 15 17 15

G D

8va

loco

17 15 17 15 17 17 17 17 17 17 17 17

They

14

E5

Gtr. 5 tacet

D

say that life's a car - ou - sel. _____ Spin - ning fast, you've got to

The image shows a musical score for a piece titled "The Great Wall of China". The score is written for a single melodic line on a treble clef staff. The key signature is one sharp (F#), and the time signature is 4/4. The music begins with a treble clef, a key signature of one sharp (F#), and a time signature of 4/4. The first measure contains a half note G4 (G4) with a fermata. The second measure contains a half note A4 (A4) with a fermata. The third measure contains a half note B4 (B4) with a fermata. The fourth measure contains a half note C5 (C5) with a fermata. The fifth measure contains a half note D5 (D5) with a fermata. The sixth measure contains a half note E5 (E5) with a fermata. The seventh measure contains a half note F#5 (F#5) with a fermata. The eighth measure contains a half note G5 (G5) with a fermata. The ninth measure contains a half note A5 (A5) with a fermata. The tenth measure contains a half note B5 (B5) with a fermata. The eleventh measure contains a half note C6 (C6) with a fermata. The twelfth measure contains a half note D6 (D6) with a fermata. The thirteenth measure contains a half note E6 (E6) with a fermata. The fourteenth measure contains a half note F#6 (F#6) with a fermata. The fifteenth measure contains a half note G6 (G6) with a fermata. The sixteenth measure contains a half note A6 (A6) with a fermata. The seventeenth measure contains a half note B6 (B6) with a fermata. The eighteenth measure contains a half note C7 (C7) with a fermata. The nineteenth measure contains a half note D7 (D7) with a fermata. The twentieth measure contains a half note E7 (E7) with a fermata. The twenty-first measure contains a half note F#7 (F#7) with a fermata. The twenty-second measure contains a half note G7 (G7) with a fermata. The twenty-third measure contains a half note A7 (A7) with a fermata. The twenty-fourth measure contains a half note B7 (B7) with a fermata. The twenty-fifth measure contains a half note C8 (C8) with a fermata. The twenty-sixth measure contains a half note D8 (D8) with a fermata. The twenty-seventh measure contains a half note E8 (E8) with a fermata. The twenty-eighth measure contains a half note F#8 (F#8) with a fermata. The twenty-ninth measure contains a half note G8 (G8) with a fermata. The thirtieth measure contains a half note A8 (A8) with a fermata. The thirty-first measure contains a half note B8 (B8) with a fermata. The thirty-second measure contains a half note C9 (C9) with a fermata. The thirty-third measure contains a half note D9 (D9) with a fermata. The thirty-fourth measure contains a half note E9 (E9) with a fermata. The thirty-fifth measure contains a half note F#9 (F#9) with a fermata. The thirty-sixth measure contains a half note G9 (G9) with a fermata. The thirty-seventh measure contains a half note A9 (A9) with a fermata. The thirty-eighth measure contains a half note B9 (B9) with a fermata. The thirty-ninth measure contains a half note C10 (C10) with a fermata. The fortieth measure contains a half note D10 (D10) with a fermata. The forty-first measure contains a half note E10 (E10) with a fermata. The forty-second measure contains a half note F#10 (F#10) with a fermata. The forty-third measure contains a half note G10 (G10) with a fermata. The forty-fourth measure contains a half note A10 (A10) with a fermata. The forty-fifth measure contains a half note B10 (B10) with a fermata. The forty-sixth measure contains a half note C11 (C11) with a fermata. The forty-seventh measure contains a half note D11 (D11) with a fermata. The forty-eighth measure contains a half note E11 (E11) with a fermata. The forty-ninth measure contains a half note F#11 (F#11) with a fermata. The fiftieth measure contains a half note G11 (G11) with a fermata. The fifty-first measure contains a half note A11 (A11) with a fermata. The fifty-second measure contains a half note B11 (B11) with a fermata. The fifty-third measure contains a half note C12 (C12) with a fermata. The fifty-fourth measure contains a half note D12 (D12) with a fermata. The fifty-fifth measure contains a half note E12 (E12) with a fermata. The fifty-sixth measure contains a half note F#12 (F#12) with a fermata. The fifty-seventh measure contains a half note G12 (G12) with a fermata. The fifty-eighth measure contains a half note A12 (A12) with a fermata. The fifty-ninth measure contains a half note B12 (B12) with a fermata. The sixtieth measure contains a half note C13 (C13) with a fermata. The sixty-first measure contains a half note D13 (D13) with a fermata. The sixty-second measure contains a half note E13 (E13) with a fermata. The sixty-third measure contains a half note F#13 (F#13) with a fermata. The sixty-fourth measure contains a half note G13 (G13) with a fermata. The sixty-fifth measure contains a half note A13 (A13) with a fermata. The sixty-sixth measure contains a half note B13 (B13) with a fermata. The sixty-seventh measure contains a half note C14 (C14) with a fermata. The sixty-eighth measure contains a half note D14 (D14) with a fermata. The sixty-ninth measure contains a half note E14 (E14) with a fermata. The seventieth measure contains a half note F#14 (F#14) with a fermata. The seventy-first measure contains a half note G14 (G14) with a fermata. The seventy-second measure contains a half note A14 (A14) with a fermata. The seventy-third measure contains a half note B14 (B14) with a fermata. The seventy-fourth measure contains a half note C15 (C15) with a fermata. The seventy-fifth measure contains a half note D15 (D15) with a fermata. The seventy-sixth measure contains a half note E15 (E15) with a fermata. The seventy-seventh measure contains a half note F#15 (F#15) with a fermata. The seventy-eighth measure contains a half note G15 (G15) with a fermata. The seventy-ninth measure contains a half note A15 (A15) with a fermata. The eightieth measure contains a half note B15 (B15) with a fermata. The eighty-first measure contains a half note C16 (C16) with a fermata. The eighty-second measure contains a half note D16 (D16) with a fermata. The eighty-third measure contains a half note E16 (E16) with a fermata. The eighty-fourth measure contains a half note F#16 (F#16) with a fermata. The eighty-fifth measure contains a half note G16 (G16) with a fermata. The eighty-sixth measure contains a half note A16 (A16) with a fermata. The eighty-seventh measure contains a half note B16 (B16) with a fermata. The eighty-eighth measure contains a half note C17 (C17) with a fermata. The eighty-ninth measure contains a half note D17 (D17) with a fermata. The ninetieth measure contains a half note E17 (E17) with a fermata. The hundredth measure contains a half note F#17 (F#17) with a fermata. The hundred and first measure contains a half note G17 (G17) with a fermata. The hundred and second measure contains a half note A17 (A17) with a fermata. The hundred and third measure contains a half note B17 (B17) with a fermata. The hundred and fourth measure contains a half note C18 (C18) with a fermata. The hundred and fifth measure contains a half note D18 (D18) with a fermata. The hundred and sixth measure contains a half note E18 (E18) with a fermata. The hundred and seventh measure contains a half note F#18 (F#18) with a fermata. The hundred and eighth measure contains a half note G18 (G18) with a fermata. The hundred and ninth measure contains a half note A18 (A18) with a fermata. The hundred and tenth measure contains a half note B18 (B18) with a fermata. The hundred and eleventh measure contains a half note C19 (C19) with a fermata. The hundred and twelfth measure contains a half note D19 (D19) with a fermata. The hundred and thirteenth measure contains a half note E19 (E19) with a fermata. The hundred and fourteenth measure contains a half note F#19 (F#19) with a fermata. The hundred and fifteenth measure contains a half note G19 (G19) with a fermata. The hundred and sixteenth measure contains a half note A19 (A19) with a fermata. The hundred and seventeenth measure contains a half note B19 (B19) with a fermata. The hundred and eighteenth measure contains a half note C20 (C20) with a fermata. The hundred and nineteenth measure contains a half note D20 (D20) with a fermata. The hundred and twentieth measure contains a half note E20 (E20) with a fermata. The hundred and twenty-first measure contains a half note F#20 (F#20) with a fermata. The hundred and twenty-second measure contains a half note G20 (G20) with a fermata. The hundred and twenty-third measure contains a half note A20 (A20) with a fermata. The hundred and twenty-fourth measure contains a half note B20 (B20) with a fermata. The hundred and twenty-fifth measure contains a half note C21 (C21) with a fermata. The hundred and twenty-sixth measure contains a half note D21 (D21) with a fermata. The hundred and twenty-seventh measure contains a half note E21 (E21) with a fermata. The hundred and twenty-eighth measure contains a half note F#21 (F#21) with a fermata. The hundred and twenty-ninth measure contains a half note G21 (G21) with a fermata. The hundred and thirtieth measure contains a half note A21 (A21) with a fermata. The hundred and thirty-first measure contains a half note B21 (B21) with a fermata. The hundred and thirty-second measure contains a half note C22 (C22) with a fermata. The hundred and thirty-third measure contains a half note D22 (D22) with a fermata. The hundred and thirty-fourth measure contains a half note E22 (E22) with a fermata. The hundred and thirty-fifth measure contains a half note F#22 (F#22) with a fermata. The hundred and thirty-sixth measure contains a half note G22 (G22) with a fermata. The hundred and thirty-seventh measure contains a half note A22 (A22) with a fermata. The hundred and thirty-eighth measure contains a half note B22 (B22) with a fermata. The hundred and thirty-ninth measure contains a half note C23 (C23) with a fermata. The hundred and fortieth measure contains a half note D23 (D23) with a fermata. The hundred and forty-first measure contains a half note E23 (E23) with a fermata. The hundred and forty-second measure contains a half note F#23 (F#23) with a fermata. The hundred and forty-third measure contains a half note G23 (G23) with a fermata. The hundred and forty-fourth measure contains a half note A23 (A23) with a fermata. The hundred and forty-fifth measure contains a half note B23 (B23) with a fermata. The hundred and forty-sixth measure contains a half note C24 (C24) with a fermata. The hundred and forty-seventh measure contains a half note D24 (D24) with a fermata. The hundred and forty-eighth measure contains a half note E24 (E24) with a fermata. The hundred and forty-ninth measure contains a half note F#24 (F#24) with a fermata. The hundred and fiftieth measure contains a half note G24 (G24) with a fermata. The hundred and fifty-first measure contains a half note A24 (A24) with a fermata. The hundred and fifty-second measure contains a half note B24 (B24) with a fermata. The hundred and fifty-third measure contains a half note C25 (C25) with a fermata. The hundred and fifty-fourth measure contains a half note D25 (D25) with a fermata. The hundred and fifty-fifth measure contains a half note E25 (E25) with a fermata. The hundred and fifty-sixth measure contains a half note F#25 (F#25) with a fermata. The hundred and fifty-seventh measure contains a half note G25 (G25) with a fermata. The hundred and fifty-eighth measure contains a half note A25 (A25) with a fermata. The hundred and fifty-ninth measure contains a half note B25 (B25) with a fermata. The hundred and sixtieth measure contains a half note C26 (C26) with a fermata. The hundred and sixty-first measure contains a half note D26 (D26) with a fermata. The hundred and sixty-second measure contains a half note E26 (E26) with a fermata. The hundred and sixty-third measure contains a half note F#26 (F#26) with a fermata. The hundred and sixty-fourth measure contains a half note G26 (G26) with a fermata. The hundred and sixty-fifth measure contains a half note A26 (A26) with a fermata. The hundred and sixty-sixth measure contains a half note B26 (B26) with a fermata. The hundred and sixty-seventh measure contains a half note C27 (C27) with a fermata. The hundred and sixty-eighth measure contains a half note D27 (D27) with a fermata. The hundred and sixty-ninth measure contains a half note E27 (E27) with a fermata. The hundred and seventieth measure contains a half note F#27 (F#27) with a fermata. The hundred and seventy-first measure contains a half note G27 (G27) with a fermata. The hundred and seventy-second measure contains a half note A27 (A27) with a fermata. The hundred and seventy-third measure contains a half note B27 (B27) with a fermata. The hundred and seventy-fourth measure contains a half note C28 (C28) with a fermata. The hundred and seventy-fifth measure contains a half note D28 (D28) with a fermata. The hundred and seventy-sixth measure contains a half note E28 (E28) with a fermata. The hundred and seventy-seventh measure contains a half note F#28 (F#28) with a fermata. The hundred and seventy-eighth measure contains a half note G28 (G28) with a fermata. The hundred and seventy-ninth measure contains a half note A28 (A28) with a fermata. The hundred and eightieth measure contains a half note B28 (B28) with a fermata. The hundred and eighty-first measure contains a half note C29 (C29) with a fermata. The hundred and eighty-second measure contains a half note D29 (D29) with a fermata. The hundred and eighty-third measure contains a half note E29 (E29) with a fermata. The hundred and eighty-fourth measure contains a half note F#29 (F#29) with a fermata. The hundred and eighty-fifth measure contains a half note G29 (G29) with a fermata. The hundred and eighty-sixth measure contains a half note A29 (A29) with a fermata. The hundred and eighty-seventh measure contains a half note B29 (B29) with a fermata. The hundred and eighty-eighth measure contains a half note C30 (C30) with a fermata. The hundred and eighty-ninth measure contains a half note

Rhy. Fig. 2

Musical score for "The Wind" by The Beatles. The score is in G major (one sharp) and 4/4 time. It features a guitar part with a "P.M." (Palm Mute) instruction and a bass line with fret numbers. The guitar part includes a wavy line indicating a vibrato effect. The bass line includes a double bar line and a "2" indicating a second ending.

G5

ride — it well. — The world — is full of kings — and queens — who

Gtr. 1

Gtr. 1

P.M.

D

E5

blind — your eyes — and steal — your dreams. It's heav - en and hell. —

Gtr. 5

The first system of the musical score consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains three measures of whole rests, followed by a measure with a quarter rest, a quarter note G5, and a half note A5, all beamed together. The bottom staff is empty for the first three measures, then contains a measure with a quarter rest, a quarter note G4, and a half note A4, all beamed together. The word "loco" is written above the final measure of the top staff, with a slur over the G5 and A5 notes.

loc

14

Gtr. 1

End Rhy. Fig. 2 Rhy. Fig. 3

The musical score for 'The Rose Tree' is presented on two staves. The top staff is a vocal line in G major, featuring a treble clef and a key signature of one sharp (F#). The melody begins with a half note G4, followed by a quarter note A4, and then a half note B4. The bottom staff is a piano accompaniment line, starting with a bass clef and a key signature of one sharp. It features a series of chords and single notes, including a half note G3, a quarter note A3, and a half note B3. The score is marked with a 'P.M.' (Piano Moderato) tempo indication.

D

Oh, well. And they'll

End Rhy. Fig. 3

P.M. -----

Gtr. 5 tacet
Gtr. 1: w/ Rhy. Fig. 2
E5

D

tell you black is real - ly white. The moon is just the sun at night. And

G5 D

when you walk in gold - en halls you get to keep the gold

Gtr. 1: w/ Rhy. Fig. 3
E5

that falls. It's heav - en and hell. Oh, no,

D

no. Fool, fool.

This system contains the first system of guitar notation. It features a treble clef staff with a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with some notes beamed together. Below the staff are two lines of tablature. The first line of tablature shows fret numbers 14, 12, 14, 12, 11, 12, 14, 11, 12, 14, and (14). The second line of tablature shows fret numbers 14 and 12, with a slur over the 14 and 12.

D G5

You got to bleed for the dancer.

This system contains the second system of guitar notation. It features a treble clef staff with a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with some notes beamed together. Below the staff are two lines of tablature. The first line of tablature shows fret numbers 15 and (15). The second line of tablature shows fret numbers 15, 15, 12, 15, 12, 15, 12, 15, 12, and 14.

D E5

Fool, fool.

This system contains the third system of guitar notation. It features a treble clef staff with a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with some notes beamed together. Below the staff are two lines of tablature. The first line of tablature shows fret numbers 12, 14, 12, 14, 12, 14, 14, 12, 14, 12, 14, 13, 12, 10, 12, 12, 10, 12, and 10. The second line of tablature shows fret numbers 12 and 10.

D G5

Look for the answer.

This system contains the fourth system of guitar notation. It features a treble clef staff with a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with some notes beamed together. Below the staff are two lines of tablature. The first line of tablature shows fret numbers 12, 12, 12, 14, 12, 14, 12, 11, 14, 14, and (14). The second line of tablature shows fret numbers 12 and 12.

D

Fool, — fool, —

(12) 9 10 12 14 12 14 12 14 12 15 12 15 12 14 14 12 14 14

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 2 (1 7/8 times)

E5

D

fool. —

14 12 15 14 15 15 17 15 17 15 14 17 14 15 17 14 15 17 19 17 15 17 17 15 17 15

14 17 17 14 15 17 15 17 17 15 17 15 17 16 14 12 14 12 12 15 15

(15) 12 14 14 (14) 12 14 14 (14) 12 14 14 (14) 12 10 12

12 10 12 12 14 12 10 12 10 12 12 14 12 10 12 10 12 12 14 12 10 12 10 12 14 12 14

Free time
E5

Gtr. 5

Gtr. 1

P.M. -----

Outro
Slowly ♩. = 62
 Gtrs. 1 & 5 tacet

29

F#m7(add11) G6 Bm(add11) Cmaj7 Am(add9) Bm(add11) G6

Riff B

Am(add9) F#m7(add11) Em

End Riff B

Gtr. 7: w/ Riff B (till fade) F#m7(add11) G6 Bm(add11) Cmaj7 Am(add9) Bm(add11) G6

Gtr. 6

Am(add9) F#m7(add11) Em

Begin fade

F#m7(add11) G6 Bm(add11) Cmaj7 Am(add9) Bm(add11) G6

Am(add9) F#m7(add11) Em

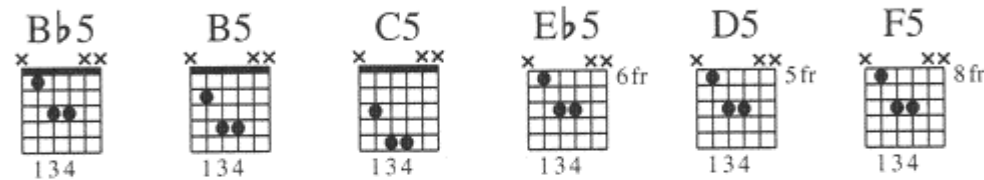
F#m7(add11) G6 Bm(add11) Cmaj7 Am(add9) Bm(add11) G6

Am(add9) F#m7(add11) Em

Fade out

HOLY DIVER

Words and Music by
Ronnie James Dio



Intro

Moderately slow Rock ♩ = 96

1:20 (Wind & kybds.) * Gtrs. 1 & 2 (dist.)

C5 D5 Eb5 C5 D5 Eb5 Bb5 C5 D5 Eb5 Bb5

f P.M. - P.M. - P.M. - P.M. -
w/ dist.

TAB

* Composite arrangement

Gtr. 3: w/ Fill 1

C5 Bb5 C5

D5 Eb5 C5

D5 Eb5 Bb5 C5

D5 Eb5 Bb5

Mm, mm, _ mm. _ Yeah, _ yeah. _

P.M. - P.M. - P.M. - P.M. -

Verse

C5 Bb5 Ab5

Bb5 C5

Ab5

1. Ho - ly di - ver, you've been down too long in the mid-night sea.

Gtr. 2
Gtr. 1
divisi *

P.M. -

* Gtr. 2 to left of slash in tab.

Fill 1
Gtr. 3 (dist.)

f
P.S.
steady gliss.

C5 Bb5 Ab5 C5

Oh, what's be - com - ing of me? _ Ride the ti - ger. You could

Gtrs. 1 & 2

P.M. - - - - -

Ab5 C5 Bb5

see his stripes but you know he's clean. Oh, don't you see _ what I mean? _

Gtr. 2

Gtrs. 1 & 2

P.M. - - - - -

Gtr. 1 *divisi*

C5 Ab5 Interlude C5 D5 Eb5

_ Got-ta get a - way, _ ho - ly di - ver, _

let ring - - - - -

P.M. - - P.M. - -

C5 Eb5 Bb5 C5 Eb5 Bb5 C5 Bb5 C5

yeah. _ 2. Got

P.M. - - P.M. - - P.M. - - P.M. - -

Verse

2nd time, Gtr. 3: w/ Fill 2
C5

shin - y dia - monds like the eyes of a cat in the black and blue.
4. Ho - ly di - ver, you've been down too long in the mid - night sea.

Rhy. Fig. 1

Gtr. 2

Gtr. 1 divisi

C5 Bb5 Ab5 Bb5 C5

Some - thing is com - ing for you. Look out! Race for the morn - ing. You can
Oh, what's be - com - ing of me? No! No! Ride the ti - ger. You could

Gtrs. 1 & 2

P.M. - - - - -

Ab5 C5 Bb5

hide in the sun till you see the light. _ Oh, we will pray _ it's al - right. _
see his stripes but you know he's clean. Oh, don't you see _ what I mean? _

* End Rhy. Fig. 1

Gtr. 2

Gtrs. 1 & 2

P.M. - - - - -

Gtr. 1 divisi

Fill 2
Gtr. 3

C5

Ab5

To Coda 

Bb5

B5

Gtr. 1

(cont. in notation)

Got-ta get a - way, _____ get a - way, _____

Gtr. 2

(1st time, Gtr. 1 cont. in slashes)

let ring -----



Bridge

C5

Bb5

Ab5

Bb5 C5


Bb5

G5

Bb5

Be-tween the vel - vet lies _____ there's a truth that's hard as steel, _____ yeah. _____

Gtrs. 1 & 2



C5

Bb5

Ab5

Bb5 C5

Bb5

Ab5

The vi - sion nev - er _____ dies. _____ Life's a nev - er end - ing wheel. _____ Stay!



Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1

C5

Ab5

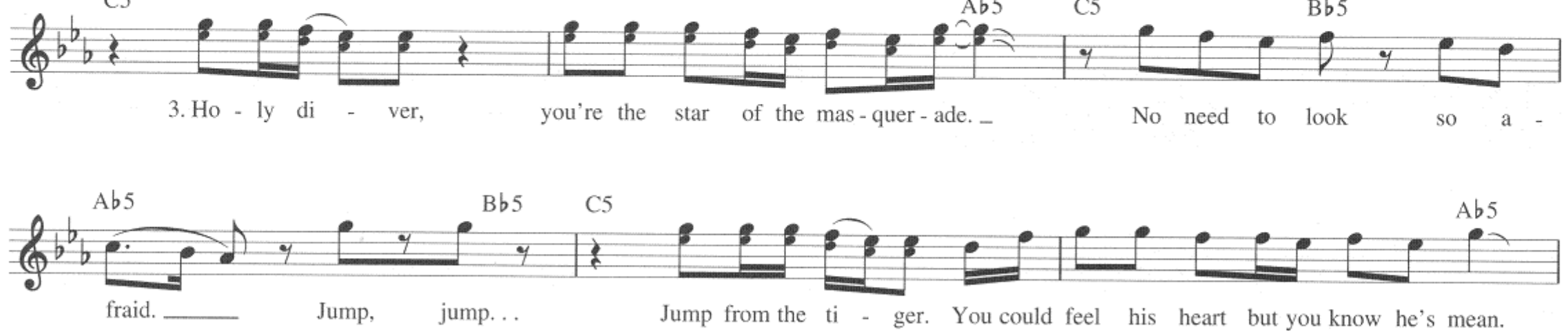
C5

Bb5

3. Ho - ly di - ver, _____ you're the star of the mas - quer - ade. _____ No need to look so a -

Ab5 Bb5 C5 Ab5

fraid. _____ Jump, jump. . . Jump from the ti - ger. You could feel his heart but you know he's mean.



36

The musical score consists of two systems. The first system features a treble clef staff with notes and accidentals (Ab5, N.C., C5, Bb5), a bass staff with fret numbers (7, 8, 10, 11), and a third staff with a wavy line indicating a tremolo effect. The second system features a treble clef staff with notes and accidentals (P.M.), a bass staff with fret numbers (6, 4), and a third staff with a wavy line indicating a tremolo effect.

⊕ Coda

The musical score for "Hallelujah" by Leonard Cohen is presented in three systems. The first system contains the vocal melody and piano accompaniment. The vocal melody is in G major (one flat) and 4/4 time. The piano accompaniment consists of a simple harmonic pattern. The second system continues the vocal melody and piano accompaniment. The third system shows the guitar chords and a final piano accompaniment figure. The guitar chords are: Bb5, B5, C5, D5, Eb5, C5, Eb5, Bb5. The piano accompaniment figure is labeled "Rhy. Fig. 2".

Vocal Melody:

way, _____ yeah. _____ Ho - ly div - er, sole sur-viv -

Piano Accompaniment:

Rhy. Fig. 2

Guitar Chords:

Bb5 B5 C5 D5 Eb5 C5 Eb5 Bb5

Piano Accompaniment Figure:

P.M. - - P.M. - - P.M. - - P.M. - -

C5 D5 Eb5 C5 Eb5 D5

- or, you're the one who's clean. _____ Ho - ly div -

End Rhy. Fig. 2

P.M. - - P.M. - - P.M. - - P.M. - -

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (3 times)

C5 D5 Eb5 C5 Eb5 Bb5 C5 D5 E5

- er, Ho - ly di - ver. Yeah, the cat in the blue com-in' af - ter you, ho - ly

C5 Eb5 D5 C5 D5 Eb5 C5 Eb5 Bb5

div - er. Whoa, ho - ly div - er. _____

C5 D5 Eb5 C5 Eb5 D5 C5 D5 Eb5

Yeah, _____ al - right. _____ Get a - way, get a - way, get a - way. Ho - ly div -

Begin fade

C5 Eb5 Bb5 C5 D5 Eb5 C5 Eb5 D5

- er. Ho - ly div - er. Whoa, ho - ly div - er. _____

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (1st 2 meas.) (2 times)

C5 D5 Eb5 C5 Eb5 * Bb5/D C5 D5 Eb5 C5 Eb5 Bb5/D

_____ Hmm, hmm, _____ hmm. _____

* Bass plays D.

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (1st 2 meas.) (2 times)

C5 D5 Eb5 C5 Eb5 Bb5 C5 D5 Eb5 C5 Eb5 Bb5/D

Repeat & fade

KING OF ROCK & ROLL

Words and Music by
Ronnie James Dio, Vinny Appice,
Jimmy Bain and Vivian Campbell

Intro Free time

Gtr. 1 (dist.)

He's the king of rock and roll!

mf

TAB

12 12 12 14 12 13 12 12 14 12 11 (11)

Moderately fast Rock ♩ = 160

Yeah!

(Drum fill) *Gtrs. 1 & 2 (dist.) Rhy. Fig. 1

E5 D5 E5 D5 E5

f P.M. P.M.

*Composite arrangement

D5 E5 N.C. E5 D5 E5

P.M. P.M. P.M.

Alright! Yeah!

D5 E5 D5 E5 N.C. E5 D5 E5

End Rhy. Fig. 1

P.M. P.M. P.M. P.M.

D5 E5 D5 E5 C5/G N.C. Right! E5

P.M. P.M. P.M. -----

Verse

3rd time, Gtr. 3 tacet

1. Hot night, sum - mer in the cit - y, just a - bout to smoke and burn. _
 2. Bad blood, ev - 'ry - bod - y knows it, but ev - 'ry - bod - y does - n't care. _
 3. Bad boy, al - ways on the cov - er, get - tin' the sto - ry told. _

Gtrs. 1 & 2

P.M. - - P.M. - - P.M. - - P.M. - - P.M. - -

*2nd & 3rd times, 1st note of measure is tied low E (6th string, open).

N.C. E5

No! Look out, he's e - vil but he's pret - ty. And,
 He's got the on - ly way to show it, they
 Fast, fast. One way or an - oth - er 'cause he'll

P.M. - - P.M. - - P.M. - - P.M. - - P.M. - -

G5 D/F# G5 C5

oh, he's gon - na twist and turn. _ He's got the mid -
 want to see it ev - 'ry - where. _ He's got to give _
 nev - er, nev - er, nev - er, nev - er, nev - er get old. He makes a spe -

Rhy. Fig. 2

P.M. - -

D/C C

- night mad - ness; he's got con - trol.
 - you fe - ver; he'll scratch your soul.
 - cial mag - ic and you've got con - trol.

D5 E5 D5 E5

1.

He's the king of rock and roll.
 He's the king of rock and roll.

End Rhy. Fig. 2

P.M.

D5 E5 D5 E5 N.C. E5

P.M. P.M. P.M.

D5 E5 D5 E5 D5 E5 D5 E5

2.

The king of rock and roll.

Rhy. Fig. 3 End Rhy. Fig. 3

P.M. P.M. P.M.

D5 E5 D5 E5 D5 E5 N.C.

P.M. P.M. P.M. P.M. -----

(0) 0 9 7 9 9 0 9 7 9 9 0 9 7 9 9 2 3 5 5 7 4 7

D5 B5

Gtr. 3 (dist.)

f P.H.

*8va

8va

1/2

Pitch: F#

*Refers to harmonics only.

7 (7) 11 12 14 15 14 15 (14) 15 14 17

Gtrs. 1 & 2

P.M. -----

4 5 7 7 7 5 4 4 2

Guitar Solo

8va

F#5

loco

grad. bend

(17) 17 19 19 (19) 17 14 17 14 17 14 17 14 17 14 17 14 17 14

*Both strings caught w/ ring finger.

(4) 4 4 4 4 2 2 4 4 2 2

D5 A/C#

5 6

17 14 17 14 17 14 14 17 16 14 17 16 14 16 14 16

12 (12) 5

0 2 2

semi-harm. 1

11 11 9 (11 11 9) 7 7 5 7 5 0 7 5 4

F#5 A5

4 2

4 (4) (4) 2

15 15 14

(15)

P.M. -- - P.M. -- - P.M. -- - P.M. -- -

4 4 2 5 4 X

2 2 0 2 2 0 2 2 0 2 2 0 0 0

A5/G#

16 14 14 15 15

15 (15) 15 14

P.M. -- - P.M. -- - P.M. -- - P.M. -- - P.M. -- - P.M. -- - P.M. -- - P.M. -- -

2 2 0 2 2 0 2 2 0 2 2 0 2 2 0 2 2 0 4 4 4 4 4 4 4 4 4 4

The musical score for "The Wind" by John Williams is presented in a three-staff format. The top staff is the treble clef, the middle staff is the bass clef, and the bottom staff is the piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The score is divided into two systems. The first system contains measures 1-4, and the second system contains measures 5-8. The piano accompaniment line includes a wavy line indicating a tremolo. The score is labeled "The Wind" and "John Williams".

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and piano. The guitar part is in the key of D major (indicated by two sharps) and 4/4 time. It features a melodic line with a triplet of eighth notes in the first measure, followed by a series of chords and a final melodic phrase. The piano part is in the same key and time, featuring a series of chords and a final melodic phrase. The score includes a guitar solo section with a key signature change to D major and a time signature change to 3/4. The solo is marked with a "semi-harm." (semi-harmonic) instruction and a "1/2" note value. The score concludes with a final chord in D major.

D5 E5

'Cause he's the king of rock and roll. _

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 3

D5 E5 D5 E5 D5 E5 D5 E5

King of rock and roll. _

D5 E5 D5 E5 D5 E5 D5 E5

Rock and roll. _

Gtrs. 1 & 2

P.M. P.M. P.M. P.M. -4 P.M. -4

(0) 0 9 7 9 9 0 9 7 9 9 0 9 7 9 7 5 5 5 5 5 5 5 0

Outro-Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 1

D5 E5 D5 E5 D5 E5

(Rock and roll.)

Gtr. 3

12 15 21 (14) 21 16 21 (16) 21 (14) 20 (13) 19 (12) 18 (11) 17 (10) 16 (9) 16

*Tap rapidly w/ edge of pick.

N.C. E5 D5 E5 D5 E5

Rock and roll. _____ Rock and roll. _____

*15ma

P.H. semi-harm. w/ bar Harm. w/ bar

15 13 12 13 12 14 12 14 12 11 2 2 (2) 12 (12) (12)

Pitch: G
*Refers to harmonic only.

-2 1/2

D5 E5 N.C. E5

Rock and roll. _

Gtr. 3

w/ bar - - -

15 (15) 12 15 12 12 15 12 12 15 12 12 15 12 15 12 14 (14) 12

1

1/2

-1

Gtrs. 1 & 2

P.M. P.M. - - - - -

0 7 7 5 7 7 2 3 5 5 7 4 5 4 7

D5 E5 D5 E5 D5/A E5/B D5/A

Rock and roll.)

grad. bend 1

hold bend w/ bar

P.H.

8va

1/2 1/2

2 2 12 14 14 (14) 15 15 (15) (15) (15) 9 (9)

P.M. P.M. P.M.

(7) 0 9 7 7 5 9 9 7 7 0 9 7 7 5 9 9 7 7 0 9 7 7 5 9 7 5 5

Freely

B5 C5 G5 D5 E5 N.C.

The king of rock and roll! Yeah!

8va

loco

P.H.

P.S. steady gliss.

(9) 9

3 3

(7 7 5) 4 4 2 5 5 12 7 9 9 10 7 5

THE LAST IN LINE

Words and Music by Ronnie James Dio,
Jimmy Bain and Vivian Campbell

Intro

Moderately slow Rock ♩ = 80

*Gtr. 1 (clean)

Am7 G/B C G/B Am7 G/B Am7 G/B

mp w/ fingers
let ring throughout

T	1	3	5	0	3	0	3	1	0	3	0	1	0	1	3
A	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
B	0	2	3	2	2	2	2	0	0	2	0	0	0	0	2

*Doubled throughout

C G/B G5 Am7 G/B C G/B

5	0	3	0	3	1	3	5	0	3	0	3
0	0	0	0	0	0	0	0	0	0	0	0
3	2	3	3	3	0	2	3	2	2	2	2

Am7 G/B Am7 G/B C G/B F#sus2

1	0	3	0	1	0	1	3	5	0	3	0	1	0	0	2	1
0	0	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0
0	0	2	0	0	0	0	2	3	2	3	2	3	2	3	2	3

Am7 G/B C G/B Am7 G/B Am7 G/B

We're a ship with-out — a storm, — a cold with-out — the warm, —

(1)	1	3	5	3	0	3	1	3	0	1	0	1	3
0	0	0	0	0	0	0	0	0	0	0	0	0	0
0	2	3	2	2	2	2	0	0	2	0	0	0	2

C G/B G5 Am7 G/B

light in - side the dark - ness that it needs, ____ yeah. ____ We're a

5 0 3 0 3 1 3
3 2 3 0 0 0 0
3 2 3 0 0 0 2

C G/B Am7 G/B Am7 G/B

laugh with - out ____ a tear, ____ the hope with - out ____ the fear. ____

5 0 3 0 3 1 0 3 0 1 0 3
3 2 2 2 0 0 2 0 0 0 0 2

Interlude
Faster
Gtr. 1 tacet
A5 Dsus4 D

We are com - in' ____ home. ____

*Gtr. 2 (dist.)
f

5 3 1 0 8 8 8 7
3 2 0 0 7 7 7 7
3 2 0 3 7 5 7 5

*Doubled throughout

A5 Csus4 C A5 Dsus4 D A5 Csus4 C

____ **Home.

P.M. P.M. -----

6 6 6 5 8 8 8 7 6 6 6 5
7 7 7 5 7 7 7 7 5 5 5 5
7 7 7 5 7 7 7 7 5 5 5 5

**w/ echo repeats

A5 Dsus4 D A5 Csus4 C

P.M. P.M. -----

A5 Dsus4 D A5 N.C.

P.M. P.M. ----- P.M. P.M. -----

Verse A5

1. We're off to the witch; we may nev - er, nev - er, nev - er come home. _ But the
2. Two eyes from the east, it's the an - gel or _ the beast, and the

P.M. -----

G5 A5

mag - ic that we'll feel is worth a life - time. _ We're all
an - swer lies be - tween _ the good and bad. _

P.M. --- P.M. --- P.M. --- P.M. --- P.H. 15ma loco

Pitch: E

Play 1st time only

born _ up - on _ the cross; _ we're the throw _ be - fore _ the toss. You can re -

P.M. -----

G5 A5

lease your - self, but the on - ly way — is down. —

P.M. ---| P.M. ---| P.M. ---| P.M. ---| w/ bar

3 3 3 3 3 3 3 3 0 -6 15

We don't come a - lone, we are fi - re, we are stone. We're the
 We search for the truth; we could die up - on the tooth. But the

P.M. ---|

2 2 2 2 2 2 2 2 0 3 2 0

G5 A5

hand that writes then quick - ly moves — a - way. —
 thrill of just the chase is worth — the pain. — }

P.M. ---| P.M. ---| P.M. ---| P.M. ---| P.M. ---|

3 3 3 3 3 3 3 3 5 3 2 0

Chorus
 F5

We'll know for the first — time

P.M. ---| P.M. ---|

5 3 2 0 5 3 2 0

G5

if we're e - vil or di - vine. We're the last in

P.M. -----|

A5 Dsus4 D A5 Csus4 C

To Coda

line, yeah, we're the last in

Rhy. Fig. 1

P.M. -----|

A5 Dsus4 D A5 N.C.

line.

End Rhy. Fig. 1

line.

P.M. -----|

F5

Gr. 3 (dist.)

f

semi-P.H.

P.M. -----|

Gr. 2 Riff A

P.M. -----|

f

semi-P.H.

P.M. -----|

Gr. 2 Riff A

P.M. -----|

A5 G5 A5

semi-P.H.

End Riff A

P.M.-----

Gtr. 2: w/ Riff A

F5

Gtr. 3

A5 G5 A5

P.M.-----

P.M.--

F5

Gtr. 3

P.M.-----

Gtr. 2

P.M.-----

P.M.-----

P.M.-----

P.M.-----

P.M.-----

P.M.-----

The musical score for "The Wind" by John Williams is presented in three systems. The first system shows the guitar solo on a single staff with a treble clef, featuring a series of sixteenth-note runs and a final wavy line indicating a tremolo. The second system shows the piano accompaniment on a grand staff (treble and bass clefs), with the right hand playing a series of chords and the left hand playing a series of chords. The third system shows the guitar solo on a single staff with a treble clef, featuring a series of sixteenth-note runs and a final wavy line indicating a tremolo. The piano accompaniment is shown on a grand staff (treble and bass clefs) with the right hand playing a series of chords and the left hand playing a series of chords. The score is in G major and 4/4 time.

G5

12 10 10 12 10 12 10 12 10 12 14 15 12 14 12 14 14 12 14 12 14 12 14

P.M. -----| P.M. -----| P.M. -----|

3 3 3 3 3 3 3 5 3 2 0

17 19 17 19 19 17 19 17 19 17 19 17 18 17 19 17 19 17 18 17 19 17 19 17 18 17 19 17 19 17 17 20

Gtr. 2: w/ Rhy. Fig. 1
A5 Dsus4 D

A5

Csus4 C

Gtr. 3 tacet
A5 Dsus4 D A5 N.C.

17 15 12 15 15 12 15 13 14 15 13 14 0

Yeah, _____ yeah.

Verse
A5

3. We're off to the witch; we may nev - er, nev - er, nev - er come home. But the

Gtr. 2

G5

A5

mag - ic that we'll feel is worth a life - time. We're all

P.M. --- P.M. --- P.M. --- P.M. ---

15ma loco

P.H.

Pitch: E

born — up - on — the cross. You know we're the throw — be - fore — the toss. You can re - lease —

D.S. al Coda

G5

A5

— your - self but the on - ly way — to go — is down. —

P.M. --- P.M. --- P.M. --- P.M. --- P.M. ---

Coda

Repeat and fade

Gtr. 2: w/ Rhy. Fig. 1 (1st 2 meas.) (till fade)

A5 Dsus4 D A5 Csus4 C A5 Dsus4 D A5 Csus4 C

*line! — See how we shine. We're the last in, we're the last in...

*Vocal ad lib on repeats.

MAN ON THE SILVER MOUNTAIN

Words and Music by
Ronnie James Dio and Richard Blackmore

Tune down 1/2 step:
(low to high) E \flat -A \flat -D \flat -G \flat -B \flat -E \flat

Intro

Moderate Rock ♩ = 140

Gm7 C5 B \flat 5 Gm7 G5 F5 E \flat 5

Hey!

Gtr. 1 (dist.) Riff A *f* End Riff A

TAB

3 5 3 5 8 3 5 5 3 5 10 8 3 5 5 8 3 5 17 15 13 17 15 13 15

Gtr. 1: w/ Riff A (2 times)

Gm7 C5 B \flat 5 Gm7 G5 F5 E \flat 5

Oh, whoa. _

Gm7 C5 B \flat 5 Gm7 G5 F5 E \flat 5

1. I'm a wheel, _

Verse

F5 C5 G5 E \flat 5 C5

a wheel, I'll roll, I can feel. _ And you can't stop me turn -

Gtr. 1 P.M. ---| P.M. ---| P.M. ---| P.M. ---| let ring -----| P.M. ---|

3 5 5 5 6 8 8 3 5 5

1 1 3 3 3 3 3 3 6 3 5 5

F5 G5 F5 C5

in'. I'm the sun, the sun. — I'll move, I can run. You'll

P.M. --- P.M. --- P.M. --- P.M. --- P.M. --- P.M. ---

3 3 5 3 5 3

1 1 1 1 3 3 1 1 3 3

Chorus

E♭5 C5 G5 Dm

nev - er stop me burn - in'. Get down — with fi -

Riff B

let ring ----- P.M. ---

6 8 8 3 5 5 5 3 5 (5) 14 10 12 10 14 10 12 10 14 10 12 10 14 10 12 10

B♭ Dm

- re. Lift — my spir - it high - er. —

15 10 12 10 15 10 12 10 15 10 12 10 15 10 12 10 14 10 12 10 14 10 12 10 14 10 12 10

*F B♭5 C5

Some - one's scream - ing my —

End Riff B Rhy. Fig. 1

P.M. --- P.M. ---

13 10 10 10 13 10 10 10 13 10 10 10 13 10 1 1 1 3 3 3

*Bass plays A.

B \flat 5 G5 E \flat 5 C5 Gtr. 1: w/ Riff A (1 3/4 times) Gm7

— name. Come and make — me ho - ly a - gain. —

End Rhy. Fig. 1

P.M. --- P.M. --- let ring ----- P.M. ---

C5 B \flat 5 Gm7 G5 F5 E \flat 5

I'm the man on the sil - ver moun - tain, yeah. —

Gm7 C5 B \flat 5 Gm7

— oh. — The man on the sil - ver moun - tain.

N.C.

Oh, — oh, — oh, — oh, — Oh!

Gtr. 1

Guitar Solo

*G5

semi - P.M.

*Chords implied by bass (next 16 bars).

E \flat 5 C5 F5

The image shows a musical score for a piece titled "G5". The top staff is a guitar melody in G major, written in treble clef. It consists of a series of eighth-note runs, each marked with a "6" above the staff, indicating a sixteenth-note triplet. The melody is divided into two measures, each containing three such runs. The bottom staff is a fretboard diagram showing the fret numbers for the melody. It is divided into two measures, each containing three groups of fret numbers: "5 3 0", "3 2 0", and "0 5 3". The final fret number in the second measure is "0 4 3 0".

[illegible]

G5
8va

The image shows a musical score for a piece labeled G5, 8va. The top staff is a treble clef staff with a key signature of one flat (B-flat). It contains a series of notes, some with slurs and some with wavy lines above them. The bottom staff is a bass clef staff with fingerings (1, 2) and slurs. The notes in the bottom staff are numbered 15, 18, 15, 18, (18), 15, 17, 15, 18, 15, 18. The score is divided into two measures by a vertical line.

The image shows a musical score for the song "The Rose Tree". It consists of two systems of music. The first system is a single melodic line in G major, starting on a treble clef. The key signature has one sharp (F#). The melody is written on a single staff. Above the staff, the notes are grouped into measures. The first measure contains a whole note G4. The second measure contains a half note A4 and a half note B4. The third measure contains a quarter note C5, an eighth note D5, and a quarter note E5. The fourth measure contains a quarter note F#5, an eighth note G5, and a quarter note A5. The fifth measure contains a quarter note B5, an eighth note C6, and a quarter note D6. The sixth measure contains a quarter note E6, an eighth note F#6, and a quarter note G6. The seventh measure contains a quarter note A6, an eighth note B6, and a quarter note C7. The eighth measure contains a quarter note D7, an eighth note E7, and a quarter note F#7. The ninth measure contains a quarter note G7, an eighth note A7, and a quarter note B7. The tenth measure contains a quarter note C8, an eighth note D8, and a quarter note E8. The eleventh measure contains a quarter note F#8, an eighth note G8, and a quarter note A8. The twelfth measure contains a quarter note B8, an eighth note C9, and a quarter note D9. The thirteenth measure contains a quarter note E9, an eighth note F#9, and a quarter note G9. The fourteenth measure contains a quarter note A9, an eighth note B9, and a quarter note C10. The fifteenth measure contains a quarter note D10, an eighth note E10, and a quarter note F#10. The sixteenth measure contains a quarter note G10, an eighth note A10, and a quarter note B10. The seventeenth measure contains a quarter note C11, an eighth note D11, and a quarter note E11. The eighteenth measure contains a quarter note F#11, an eighth note G11, and a quarter note A11. The nineteenth measure contains a quarter note B11, an eighth note C12, and a quarter note D12. The twentieth measure contains a quarter note E12, an eighth note F#12, and a quarter note G12. The twenty-first measure contains a quarter note A12, an eighth note B12, and a quarter note C13. The twenty-second measure contains a quarter note D13, an eighth note E13, and a quarter note F#13. The twenty-third measure contains a quarter note G13, an eighth note A13, and a quarter note B13. The twenty-fourth measure contains a quarter note C14, an eighth note D14, and a quarter note E14. The twenty-fifth measure contains a quarter note F#14, an eighth note G14, and a quarter note A14. The twenty-sixth measure contains a quarter note B14, an eighth note C15, and a quarter note D15. The twenty-seventh measure contains a quarter note E15, an eighth note F#15, and a quarter note G15. The twenty-eighth measure contains a quarter note A15, an eighth note B15, and a quarter note C16. The twenty-ninth measure contains a quarter note D16, an eighth note E16, and a quarter note F#16. The thirtieth measure contains a quarter note G16, an eighth note A16, and a quarter note B16. The thirty-first measure contains a quarter note C17, an eighth note D17, and a quarter note E17. The thirty-second measure contains a quarter note F#17, an eighth note G17, and a quarter note A17. The thirty-third measure contains a quarter note B17, an eighth note C18, and a quarter note D18. The thirty-fourth measure contains a quarter note E18, an eighth note F#18, and a quarter note G18. The thirty-fifth measure contains a quarter note A18, an eighth note B18, and a quarter note C19. The thirty-sixth measure contains a quarter note D19, an eighth note E19, and a quarter note F#19. The thirty-seventh measure contains a quarter note G19, an eighth note A19, and a quarter note B19. The thirty-eighth measure contains a quarter note C20, an eighth note D20, and a quarter note E20. The thirty-ninth measure contains a quarter note F#20, an eighth note G20, and a quarter note A20. The fortieth measure contains a quarter note B20, an eighth note C21, and a quarter note D21. The forty-first measure contains a quarter note E21, an eighth note F#21, and a quarter note G21. The forty-second measure contains a quarter note A21, an eighth note B21, and a quarter note C22. The forty-third measure contains a quarter note D22, an eighth note E22, and a quarter note F#22. The forty-fourth measure contains a quarter note G22, an eighth note A22, and a quarter note B22. The forty-fifth measure contains a quarter note C23, an eighth note D23, and a quarter note E23. The forty-sixth measure contains a quarter note F#23, an eighth note G23, and a quarter note A23. The forty-seventh measure contains a quarter note B23, an eighth note C24, and a quarter note D24. The forty-eighth measure contains a quarter note E24, an eighth note F#24, and a quarter note G24. The forty-ninth measure contains a quarter note A24, an eighth note B24, and a quarter note C25. The fiftieth measure contains a quarter note D25, an eighth note E25, and a quarter note F#25. The fifty-first measure contains a quarter note G25, an eighth note A25, and a quarter note B25. The fifty-second measure contains a quarter note C26, an eighth note D26, and a quarter note E26. The fifty-third measure contains a quarter note F#26, an eighth note G26, and a quarter note A26. The fifty-fourth measure contains a quarter note B26, an eighth note C27, and a quarter note D27. The fifty-fifth measure contains a quarter note E27, an eighth note F#27, and a quarter note G27. The fifty-sixth measure contains a quarter note A27, an eighth note B27, and a quarter note C28. The fifty-seventh measure contains a quarter note D28, an eighth note E28, and a quarter note F#28. The fifty-eighth measure contains a quarter note G28, an eighth note A28, and a quarter note B28. The fifty-ninth measure contains a quarter note C29, an eighth note D29, and a quarter note E29. The sixtieth measure contains a quarter note F#29, an eighth note G29, and a quarter note A29. The sixty-first measure contains a quarter note B29, an eighth note C30, and a quarter note D30. The sixty-second measure contains a quarter note E30, an eighth note F#30, and a quarter note G30. The sixty-third measure contains a quarter note A30, an eighth note B30, and a quarter note C31. The sixty-fourth measure contains a quarter note D31, an eighth note E31, and a quarter note F#31. The sixty-fifth measure contains a quarter note G31, an eighth note A31, and a quarter note B31. The sixty-sixth measure contains a quarter note C32, an eighth note D32, and a quarter note E32. The sixty-seventh measure contains a quarter note F#32, an eighth note G32, and a quarter note A32. The sixty-eighth measure contains a quarter note B32, an eighth note C33, and a quarter note D33. The sixty-ninth measure contains a quarter note E33, an eighth note F#33, and a quarter note G33. The seventieth measure contains a quarter note A33, an eighth note B33, and a quarter note C34. The seventy-first measure contains a quarter note D34, an eighth note E34, and a quarter note F#34. The seventy-second measure contains a quarter note G34, an eighth note A34, and a quarter note B34. The seventy-third measure contains a quarter note C35, an eighth note D35, and a quarter note E35. The seventy-fourth measure contains a quarter note F#35, an eighth note G35, and a quarter note A35. The seventy-fifth measure contains a quarter note B35, an eighth note C36, and a quarter note D36. The seventy-sixth measure contains a quarter note E36, an eighth note F#36, and a quarter note G36. The seventy-seventh measure contains a quarter note A36, an eighth note B36, and a quarter note C37. The seventy-eighth measure contains a quarter note D37, an eighth note E37, and a quarter note F#37. The seventy-ninth measure contains a quarter note G37, an eighth note A37, and a quarter note B37. The eightieth measure contains a quarter note C38, an eighth note D38, and a quarter note E38. The eighty-first measure contains a quarter note F#38, an eighth note G38, and a quarter note A38. The eighty-second measure contains a quarter note B38, an eighth note C39, and a quarter note D39. The eighty-third measure contains a quarter note E39, an eighth note F#39, and a quarter note G39. The eighty-fourth measure contains a quarter note A39, an eighth note B39, and a quarter note C40. The eighty-fifth measure contains a quarter note D40, an eighth note E40, and a quarter note F#40. The eighty-sixth measure contains a quarter note G40, an eighth note A40, and a quarter note B40. The eighty-seventh measure contains a quarter note C41, an eighth note D41, and a quarter note E41. The eighty-eighth measure contains a quarter note F#41, an eighth note G41, and a quarter note A41. The eighty-ninth measure contains a quarter note B41, an eighth note C42, and a quarter note D42. The ninetieth measure contains a quarter note E42, an eighth note F#42, and a quarter note G42. The hundredth measure contains a quarter note A42, an eighth note B42, and a quarter note C43. The hundred-first measure contains a quarter note D43, an eighth note E43, and a quarter note F#43. The hundred-second measure contains a quarter note G43, an eighth note A43, and a quarter note B43. The hundred-third measure contains a quarter note C44, an eighth note D44, and a quarter note E44. The hundred-fourth measure contains a quarter note F#44, an eighth note G44, and a quarter note A44. The hundred-fifth measure contains a quarter note B44, an eighth note C45, and a quarter note D45. The hundred-sixth measure contains a quarter note E45, an eighth note F#45, and a quarter note G45. The hundred-seventh measure contains a quarter note A45, an eighth note B45, and a quarter note C46. The hundred-eighth measure contains a quarter note D46, an eighth note E46, and a quarter note F#46. The hundred-ninth measure contains a quarter note G46, an eighth note A46, and a quarter note B46. The hundred-tieth measure contains a quarter note C47, an eighth note D47, and a quarter note E47. The hundred-first measure contains a quarter note F#47, an eighth note G47, and a quarter note A47. The hundred-second measure contains a quarter note B47, an eighth note C48, and a quarter note D48. The hundred-third measure contains a quarter note E48, an eighth note F#48, and a quarter note G48. The hundred-fourth measure contains a quarter note A48, an eighth note B48, and a quarter note C49. The hundred-fifth measure contains a quarter note D49, an eighth note E49, and a quarter note F#49. The hundred-sixth measure contains a quarter note G49, an eighth note A49, and a quarter note B49. The hundred-seventh measure contains a quarter note C50, an eighth note D50, and a quarter note E50. The hundred-eighth measure contains a quarter note F#50, an eighth note G50, and a quarter note A50. The hundred-ninth measure contains a quarter note B50, an eighth note C51, and a quarter note D51. The hundred-tieth measure contains a quarter note E51, an eighth note F#51, and a quarter note G51. The hundred-first measure contains a quarter note A51, an eighth note B51, and a quarter note C52. The hundred-second measure contains a quarter note D52, an eighth note E52, and a quarter note F#52. The hundred-third measure contains a quarter note G52, an eighth note A52, and a quarter note B52. The hundred-fourth measure contains a quarter note C53, an eighth note D53, and a quarter note E53. The hundred-fifth measure contains a quarter note F#53, an eighth note G53, and a quarter note A53. The hundred-sixth measure contains a quarter note B53, an eighth note C54, and a quarter note D54. The hundred-seventh measure contains a quarter note E54, an eighth note F#54, and a quarter note G54. The hundred-eighth measure contains a quarter note A54, an eighth note B54, and a quarter note C55. The hundred-ninth measure contains a quarter note D55, an eighth note E55, and a quarter note F#55. The hundred-tieth measure contains a quarter note G55, an eighth note A55, and a quarter note B55. The hundred-first measure contains a quarter note C56, an eighth note D56, and a quarter note E56. The hundred-second measure contains a quarter note F#56, an eighth note G56, and a quarter note A56. The hundred-third measure contains a quarter note B56, an eighth note C57, and a quarter note D57. The hundred-fourth measure contains a quarter note E57, an eighth note F#57, and a quarter note G57. The hundred-fifth measure contains a quarter note A57, an eighth note B57, and a quarter note C58. The hundred-sixth measure contains a quarter note D58, an eighth note E58, and a quarter note F#58. The hundred-seventh measure contains a quarter note G58, an eighth note A58, and a quarter note B58. The hundred-eighth measure contains a quarter note C59, an eighth note D59, and a quarter note E59. The hundred-ninth measure contains a quarter note F#59, an eighth note G59, and a quarter note A59. The hundred-tieth measure contains a quarter note B59, an eighth note C60, and a quarter note D60. The hundred-first measure contains a quarter note E60, an eighth note F#60, and a quarter note G60. The hundred-second measure contains a quarter note A60, an eighth note B60, and a quarter note C61. The hundred-third measure contains a quarter note D61, an eighth note E61, and a quarter note F#61. The hundred-fourth measure contains a quarter note G61, an eighth note A61, and a quarter note B61. The hundred-fifth measure contains a quarter note C62, an eighth note D62, and a quarter note E62. The hundred-sixth measure contains a quarter note F#62, an eighth note G62, and a quarter note A62. The hundred-seventh measure contains a quarter note B62, an eighth note C63, and a quarter note D63. The hundred-eighth measure contains a quarter note E63, an eighth note F#63, and a quarter note G63. The hundred-ninth measure contains a quarter note A63, an eighth note B63, and a quarter note C64. The hundred-tieth measure contains a quarter note D64, an eighth note E64, and a quarter note F#64. The hundred-first measure contains a quarter note G64, an eighth note A64, and a quarter note B64. The hundred-second measure contains a quarter note C65, an eighth note D65, and a quarter note E65. The hundred-third measure contains a quarter note F#65, an eighth note G65, and a quarter note A65. The hundred-fourth measure contains a quarter note B65, an eighth note C66, and a quarter note D66. The hundred-fifth measure contains a quarter note E66, an

The musical score for G5, 8va, consists of two staves. The upper staff is a treble clef with a key signature of one flat (Bb). It contains a melodic line with eighth notes, some beamed in pairs, and a final measure with a wavy line indicating a trill or tremolo, followed by a fermata and the word "loco". The lower staff is a single-line bass staff with fingerings indicated by numbers 15, 16, 17, and 20. The first measure contains a sequence of fingerings: 20 15, 20 15, 20 15, 20 15, 20 15, 16 15, 16 15, 17, 15. The second measure contains: 15 14, 17 14, 15 14, 17, 15, 15. A wavy line is placed above the second measure of the lower staff.

E^b5 C5 G5 A5

8va

Outro-Chorus

Gtr. 1: w/ Riff B

Dm

B^b

Dm

Get down _ with fi - re.

Lift my spir - it

*F

Gtr. 1: w/ Rhy. Fig. 1

B^b5

C5

B^b5

G5

high - er.

Some - one's scream - ing my _ name.

*Bass plays A.

Gtr. 1: w/ Riff A (3 1/2 times)

E^b5

C5

Gm7

C5

B^b5

Come and make, _ make _ me ho - ly a - gain, oh.

The

Gm7

G5 F5 E^b5

Gm7

man on the sil - ver moun - tain, yeah. _

Oh, _ I'll get you that much

C5

B^b5

Gm7

G5 F5 E^b5

high - er.

Got to lift your spir - it high - er. _

Gm7

C5

B^b5

Gm7

I'm the man _ on the moun - tain.

The man on the sil - ver moun - tain,

G5 F5 E^b5

Gm7

C5 B^b5 Gm7

B^b5 C5

oh, _ oh, _ oh, _ oh. _

Gtr. 1

rit.

THE MOB RULES

Tune down 1/2 step:
(low to high) E \flat -A \flat -D \flat -G \flat -B \flat -E \flat

Words by Ronnie James Dio
Music by Ronnie James Dio, Terence Butler and Anthony Iommi

Intro

Moderately fast ♩ = 138

**A5 G5 A5 N.C. A5 G5 A5 N.C.

Rhy. Fig. 1

*Gtr. 1 (dist.)

*Doubled throughout

**Chord symbols reflect implied harmony.

A5 G5 A5 N.C.

D5 G5 D/F# G5 D/F#

End Rhy. Fig. 1

Gtr. 1: w/ Rhy. Fig. 1

A5 G5 A5 N.C. A5 G5 A5 N.C. A5 G5 A5 N.C. D5 G5 D/F# G5 D/F#

Verse

Gtr. 1: w/ Rhy. Fig. 1 (1 1/2 times)

A5 G5 A5 N.C. A5 G5 A5 N.C. A5 G5 A5 N.C.

1. Close the cit - y and tell the peo - ple that some-thing's com - ing to
2. Kill the spir - it and you'll be blind - ed, the end is al - ways the same. -

D5 G5 D/F# G5 D/F# A5 G5 A5 N.C. A5 G5 A5 N.C.

call.

Death and dark - ness are rush - ing for - ward to
Play with fire, you burn your fin - gers and

A5 G5 A5 N.C. D5 Chorus E *D/E
 lose take a bite — oh. — You've
 your hold — on the flame, — yeah. — It's

Gtr. 1
 w/ bar
 1/4
 3 0 3 0 0
 3 2 0 (3 2 0) 9 7 (7 7) (7 7)
 0 0 0

*Bass plays E.

noth - ing to say.
o - ver, it's done. _____

They're break - ing a - way. _____
The end has be - gun. _____

w/ bar - _____
-1/2

w/ bar - _____
-1/2 -1/2 -1/2

(7/7) (7/7) 7/7 (7/7) (7/7) (7/7) (7/7)

To Coda \oplus

E D/E Dm7 N.C.

If you lis - ten to fools... the mob _____

w/ bar w/ bar

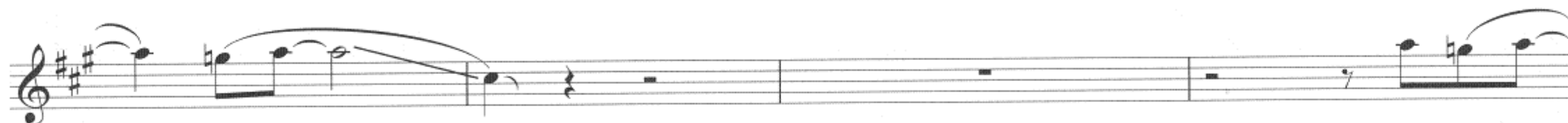
9 7 (7) 10 10 10 0 7 7 (0)

0 -1/2 -1 -1 1/2

Interlude

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

A5 G5 A5 N.C. A5 G5 A5 N.C. A5 G5 A5 N.C. D5 G5 D/F# G5 D/F#

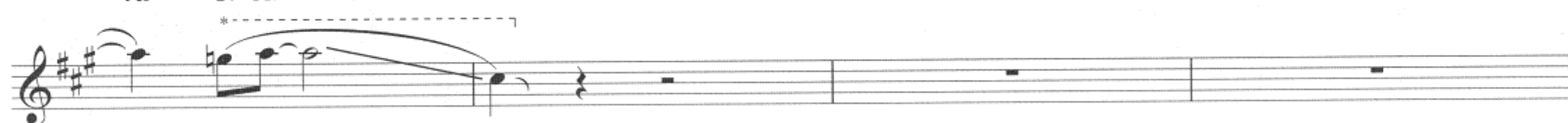


rules.

The mob

D.S. al Coda

A5 G5 A5 N.C. A5 G5 A5 N.C. A5 G5 A5 N.C. D5 G5 D/F# G5 D/F#



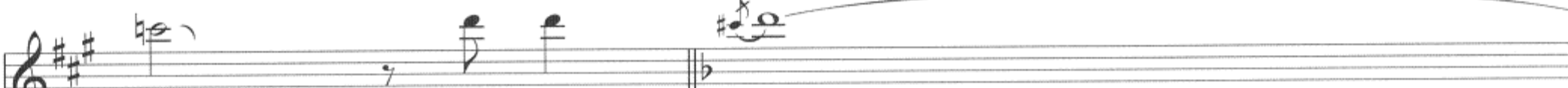
rules.

*w/ delay set for dotted quarter-note regeneration w/ multiple repeats.

Coda

Guitar Solo

D5

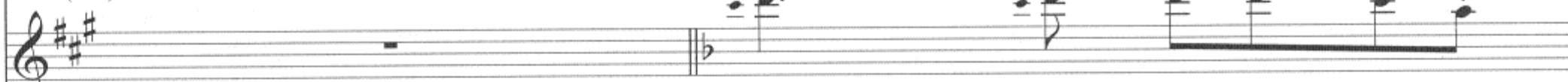


fools...

the mob

rules.

Gtr. 2 (dist.)



f

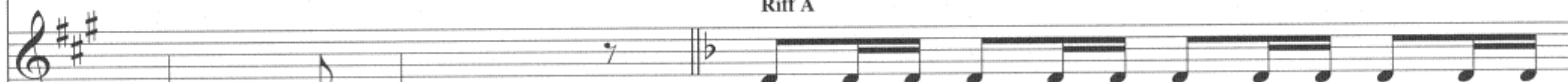
13

13

(13)

10

Gtr. 1



Riff A

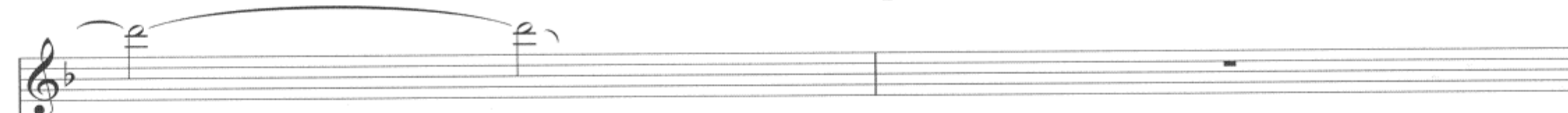
P.M.

w/ bar steady ascent

0 -1 -1/2 (0)

10 10 10 10 10 10 10 10 10 10 10 10 10 10

Bb5



1/2

1/2

13 13 10 12 10 13 12 10 12 10 12 12 10 12 10 12 10 12 10 12 10



P.M.

P.M.

10 10 10 10 10 10 10 10 10 10 0 6 6 6 6 6 6 6 6 6 6 6 6

C5

12 10 12 10 (10) 12 10 10 8 10 8 8 7 10 8 7 8 10 13 10 12 10 12 10 13

P.M. -----

6 6 6 6 6 6 6 6 6 0 6 8 8 8 8 8 8 8 8 8 8 0

F5

E5

F5

E5

D5

12 13 10 13 12 10 13 10 12 10 12 10 12 10 12 10 10 12 10 10 12 10 12 10 12 10 12 8 10 8 7

P.M. -----

10 8 9 7 10 8 9 7 10 10 10 10 10 10 10 10 10 10 10 10

Gtr. 1: w/ Riff A (1 5/8 times)

10 (10) 12 10 13 10 12 10 13 10 12 10

End Riff A

P.M. -----

10 10 10 10 10 10 10 10 10 10 0 8

Gtr. 2

B \flat 5

P.M.

1
10 13 12 10 13 10 13 10 12 10 10 12

1
12 10 12 10 12 10 13 10 12 13 10 13 12 10 13 10

[illegible]

The first system of the musical score for 'The Little Boat' consists of a treble clef staff and a bass clef staff. The treble staff contains a melody with a half note, a dotted half note, and a quarter note, followed by a series of eighth notes. The bass staff contains a series of numbers: 10, 12, 12, 10, 12, 10. Arrows indicate the sequence of notes: 1/4, 1/2, and 1/4. The first measure of the bass staff is marked with a (10) below it.

[illegible]

Chorus

F5 E5 F5 E5 G/D D

Gr. 2

Gr. 1

You've

(13) (13) 10 12 10 12 2 1/2 (12) 10 12 10 12 10 12 10 12 10 12 10 12 8 10 8 7

10 8 9 7 10 8 9 7 8 7 7 7 (7 7) (7 7)

-1/2 -1/2 3 w/ bar -1/2 -1/2

Gr. 2 tacet G/D D

noth - ing to say. Oh, they're break - ing a - way.

Gr. 1

Gr. 2 divisi

w/ bar -1/2 w/ bar -1/2 w/ bar -1/2 P.M. -1

7 8 7 7 (7 7) 0 7 7 7 (7 7) (7 7) 0 0

10 (10)

G/D D Dm7 N.C.

If you lis - ten to fools...

w/ bar w/ bar

7 8 7 7 (7 7) 10 10 0 -1/2 -1 -1 1/2 (0)

Verse

Gr. 1: w/ Rhy. Fig. 1 (2 times)

A5 G5 A5 N.C. A5 G5 A5 N.C. A5 G5 A5 N.C. D5 G5 D/F# G5 D/F#

3. Break the cir - cle and stop the move - ment, the wheel is thrown - to the ground.

A5 G5 A5 N.C. A5 G5 A5 N.C. A5 G5 A5 N.C.

Just re - mem - ber it might — start roll - ing and take you right back a -

Outro-Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1 (till fade)

D5 G5 D/F# G5 D/F# A5 G5 A5 N.C. A5 G5 A5 N.C. A5 G5 A5 N.C. D5 G5 D/F# G5 D/F#

round. _____ You're all _____

Gtr. 2

w/ bar

12 12 12 14 13 12

*Played behind the beat.

A5 G5 A5 N.C. A5 G5 A5 N.C. A5 G5 A5 N.C. D5 G5 D/F# G5 D/F#

fools. _____ The mob _____

8va -

(12) 19 (19) 19 (19) 19 17 20 20 (20) 17 20

**w/ delay (as before)

A5 G5 A5 N.C. A5 G5 A5 N.C. A5 G5 A5 N.C.

rules. _____

8va -

(20) 20 (20) 17 20 17 19 20 17 20 20 (20) 17 20 17 19

D5 G5 D/F# G5 D/F# A5 G5 A5 N.C.

8va -

20 19 17 20 17 20 17 19 17 20 17 20 17 20 19 20 17 20 17 19 19

A5 G5 A5 N.C. A5 G5 A5 N.C.

loco

D5 G5 D/F# G5 D/F# A5 G5 A5 N.C. *Begin fade* A5 G5 A5 N.C.

A5 G5 A5 N.C. D5 G5 D/F# G5 D/F# A5 G5 A5 N.C.

A5 G5 A5 N.C. A5 G5 A5 N.C. D5 G5 D/F# G5 D/F#

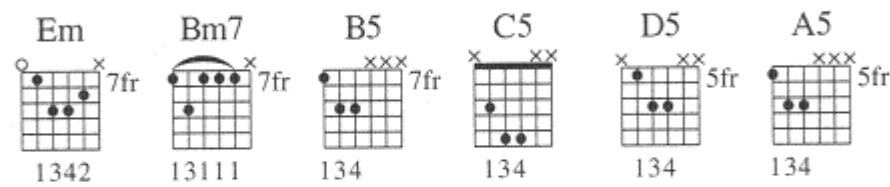
8va *loco*

Fade out

A5 G5 A5 N.C. A5 G5 A5 N.C. A5 G5 A5 N.C.

NEON KNIGHTS

Words by Ronnie James Dio
Music by Ronnie James Dio, Terence Butler,
Anthony Iommi and William Ward



Tune down 1/2 step:
(low to high) Eb-Ab-Db-Gb-Bb-Eb

Intro
Fast ♩ = 190

**** E5**

*Gtr. 1 (dist.) *Play 3 times*

f P.M. -----

TAB

9 9 9 9 9 9 9 9 9 9 9 9 9 9 10 9

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

*Doubled throughout
**Chord symbols reflect implied harmony.

Verse
2nd time, Gtr. 2: w/ Fill 1

E5 **D** **E5**

1. Oh, _____ no, _____
3. Cry _____ out _____

Rhy. Fig. 1 **End Rhy. Fig. 1** **Rhy. Fig. 2**

P.M. ----- P.M. ----- P.M. P.M. ----- P.M. ----- P.M.

D **E5** **D**

to here it comes a - gain. _____
le - gions of the brave. _____

P.M. ----- P.M. ----- P.M. P.M. -----

(9) 9 9 0 10 9 9 9 9 9 9 0 10 9

0 0 0 0 0 0 0 0 0 0 0 0 0 0

Fill 1
Gtr. 2

(12)

E5

Can't re - mem - ber when we came so close to
Time a - gain to save us from the jack - als

P.M. P.M. P.M. P.M.

D5 Dmaj7 N.C. E5 D

love be - fore.
of the street.

End Rhy. Fig. 2

P.M. P.M. P.M. P.M.

Gtr. 1: w/ Rhy. Fig. 2

E5 D E5 D

Ride Hold on, good things nev - er last.
out, out, pro - tec - tors of the realm.

E5 D Dmaj7 D5 Dmaj7 N.C.

Noth - ing's in the past, it al - ways seems to come a
Cap - tains at the helm, sail a - cross the sea of

E5 Chorus D

gain. A - gain and a - gain,
lights.

Gtr. 1

P.M. P.M. P.M. P.M.

F6 C

a - gain and a - gain, and a -

P.M. ---|

E5 D E5

gain. Oh.

P.M. ---| P.M. ---| P.M. P.M. ---| P.M. ---| P.M.

Verse
Gtr. 1: w/ Rhy. Fig. 2 (2 times)

D E5 D E5

2. Cry out to le - gions of the brave.

P.M. ---|

D E5 D Dmaj7 D Dmaj7 N.C.

Time a - gain to save us from the jack - als of the street.

E5 D E5 D

Ride out, protectors of the realm.

E5 D Dmaj7 D Dmaj7 N.C.

Captains at the helm, sail across the sea of

Bridge
E5 A5 C5

lights. Circles and rings,

Gr. 1

P.M. P.M. P.M. P.M.

D5 N.C. A C5

dragons and kings. Weaving a charm and a

D5 G5 A5 C5

spell. Blessed by the night,

D5 N.C. A G5

ho - ly and bright. — Called by the toll — of the bell. —

P.M. P.M.

A D C/D N.C.

Blood - y an - gels fast de - scend - ing.

P.M. -----

D C/D A5 C5 B5 A5 N.C.

Mov - ing on a nev - er bend - ing light. —

A5 C5 B5 A5 D C/D N.C.

Phan - tom fig - ures free for - ev - er.

P.M. -----

D C/D F5

Out of shad - ows, shin - ing ev - er bright.

P.M.

G5 A5 C5 B5 A5 N.C.

Ne - on knights.

P.M.

A5 C5 B5 A5 N.C. A5 C5 B5 A5 N.C.

Ne - on knights.

A5 C5 B5 A5 N.C. Guitar Solo E Em

⑥ open

Gtr. 1

All right.

Gtr. 2 (dist.)

f (cont. in slashes)

15 15

3 2

Bm7 B5 C5 D5

let ring 1/2 P.M.

Em A5 D5

P.M.

C5 D5 Em Rhy. Fig. 3 Bm7

B5 C5 D5 Em

8va

A5 D5 C5 D5 End Rhy. Fig. 3

8va

1/2

Gtr. 1: w/ Rhy. Fig. 3 (1 7/8 times)
Em

Bm7

B5

8va -

Gtr. 2

1

(17) (17)

15 17

15 17 15 17

12 15 12 14 15 12 15 12 14 12

loco

3

1/2

C5

D5

Em

A5

1/2

1/4

15 14 12 14 12 14 12

14 12 15 14 12 14 12 14 12 14 12

12 14 12 14 12 14 12

D5

C5

D5

Em

3

3

14 13 12 10 12 10 9

10 9 12 9 10

12 9 10 9 12 9 10 12 9 10 9 12

Bm7

B5

14

12 12 12 15 12 15 12 14 12 15 12 14 12 14 12

10 12 14 14 12 14 12 12 12 14 12 14

C5

D5

Em

14 12 14 12 14 12 14 12 14 12 10 12 10

12 10 12 10 12 9 10 12 10 12 14

A5

D5

C5

D5

B5

Gtr. 2

8va

loco

Gtr. 1

D.S. al Coda

N.C.

P.M.

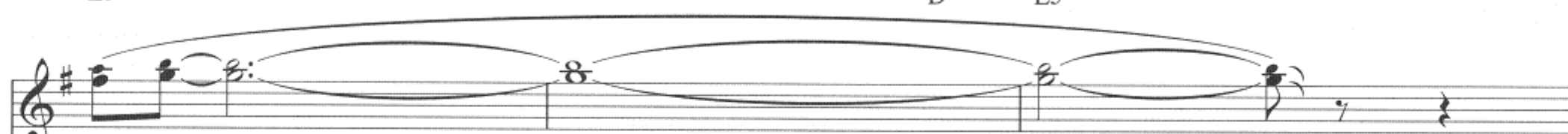
⊕ Coda

Outro-Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1 (till fade)

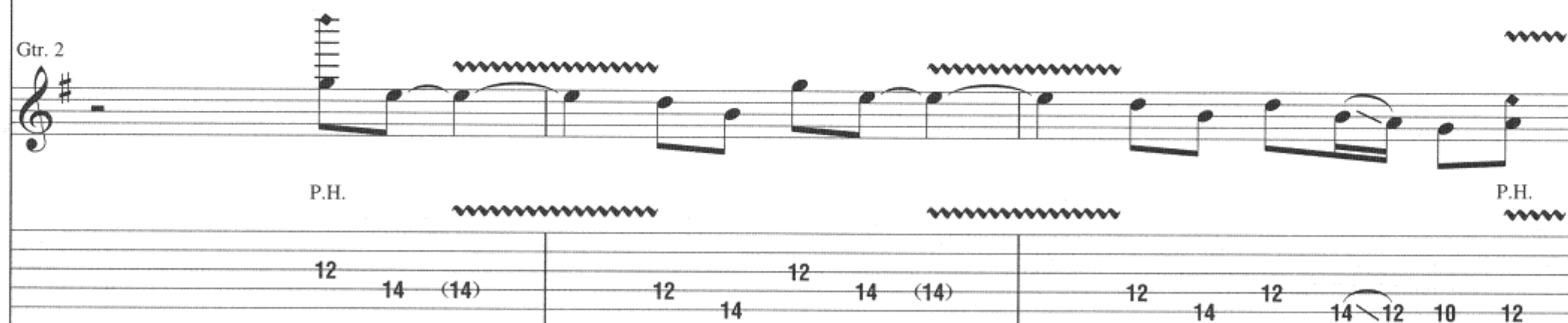
E5

D E5



gain. _____

Gtr. 2

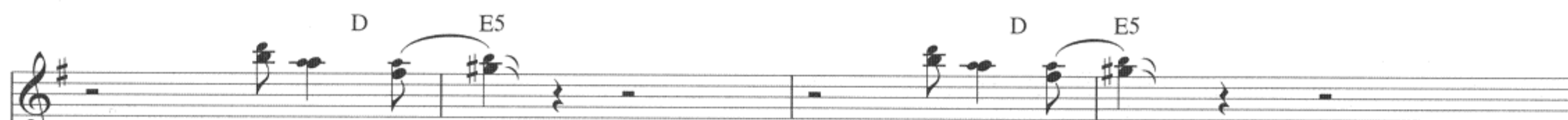


P.H.

P.H.

Pitch: D

E



Ne - on knights. —

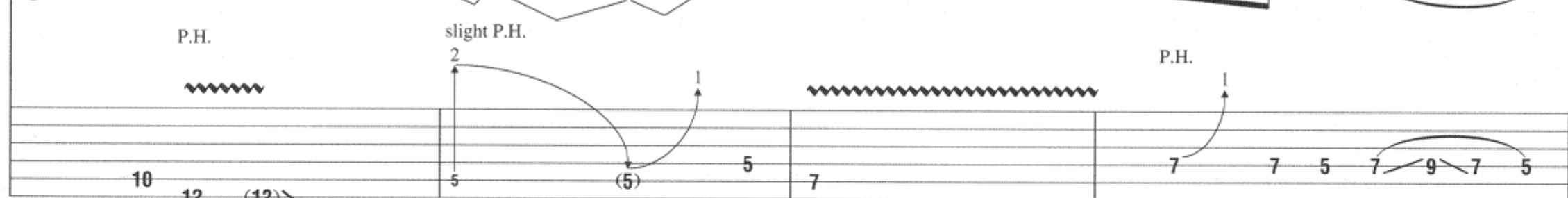
Ne - on knights. —



P.H.

slight P.H.

P.H.

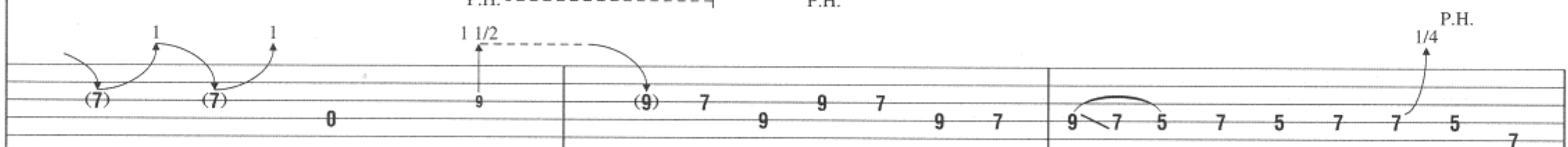
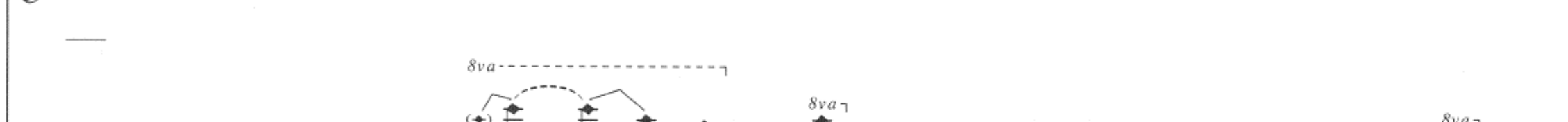
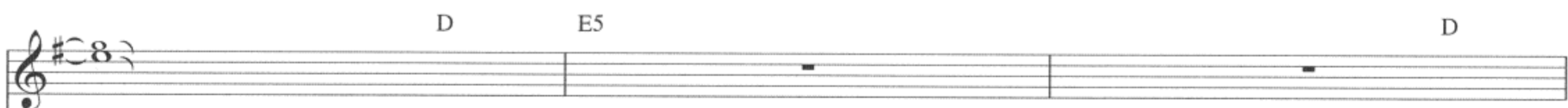
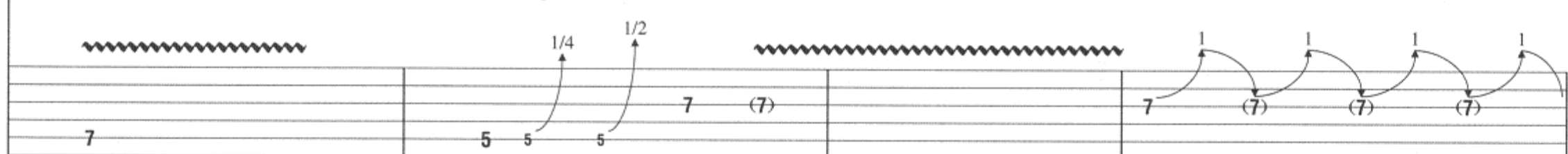


Pitch: B



Ne - on knights. —

All — right. —



Pitch: B

Begin fade

E5 D E5

7 5 7 7 7 5 7 7 12 14 12 14 12 14 12

D E5 D

P.M. P.M.

14 12 12 12 14 12 10 12 10 10 12 12 10 12 12 10 12 10

E5 D E5

8va loco P.H.

14 (14) 14 (14) 14 (14) 12 15 0 12 14 14 12 15 12 15 12 12 12

Pitch: G E

D E5 D

14 12 14 14 12 14 14 12 14 12 12 14 12 12 14 12 12 12 12 12

Fade out

E5 D E5

(12) 14 12 14 (14) 12 14 12 12 14 14 12 12 14 14 (14) 12 14 12

RAINBOW IN THE DARK

Words and Music by Ronnie James Dio,
Jimmy Bain and Vinny Appice

Intro

Moderate Rock ♩ = 120

G5 A5 F5 G5 N.C.

*Gtrs. 1 & 2 (dist.)

Gtr. 3: w/ Riff A (4 times)

1., 2., 3.

TAB

*Composite arrangement

4. Verse

A5 F5 G5 N.C.

1. When there's light - ning, you know it al - ways - brings -
de - mons, do they ev - er let -

Rhy. Fig. 1

A5 F5 G5

me down, 'cause it's free -
you go? When you try, -

End Rhy. Fig. 1

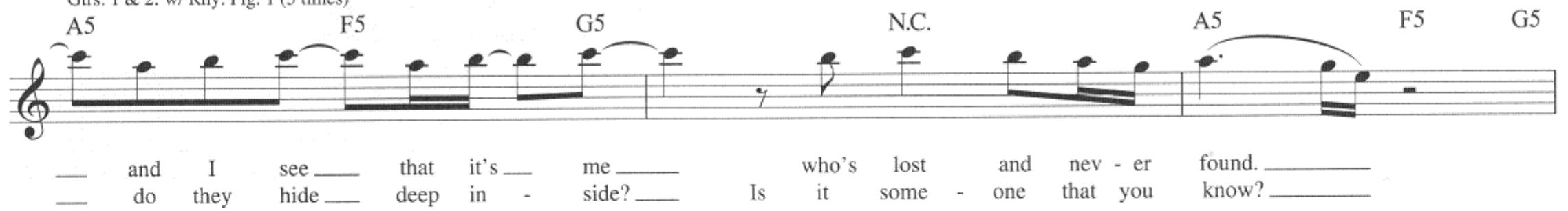
Riff A

*Gtr. 3 (clean)

*Kybd. arr. for gtr.

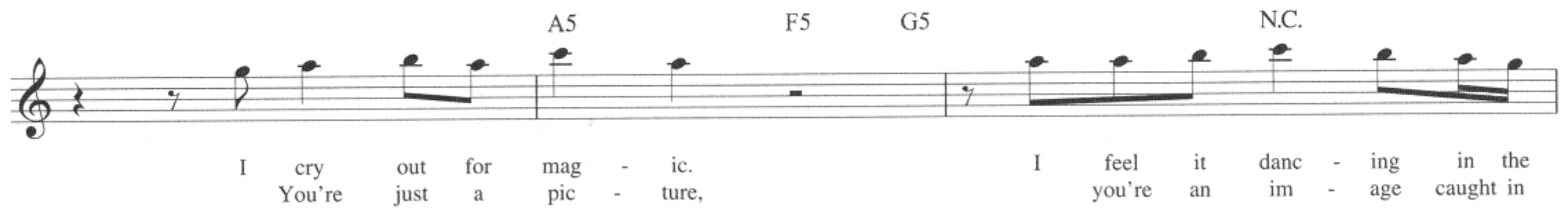
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (3 times)

A5 F5 G5 N.C. A5 F5 G5



and I see that it's me who's lost and nev - er found.
do they hide deep in - side? Is it some - one that you know?

A5 F5 G5 N.C.



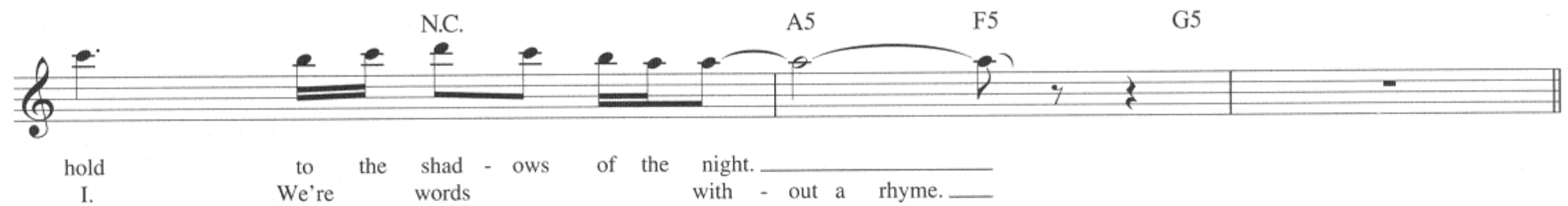
I cry out for a mag - ic. I feel it danc - ing in the
You're just a pic - ture, you're an im - age caught in

A5 F5 G5 A5 F5 G5



light. time. It was cold, lost my
We're a lie, you and

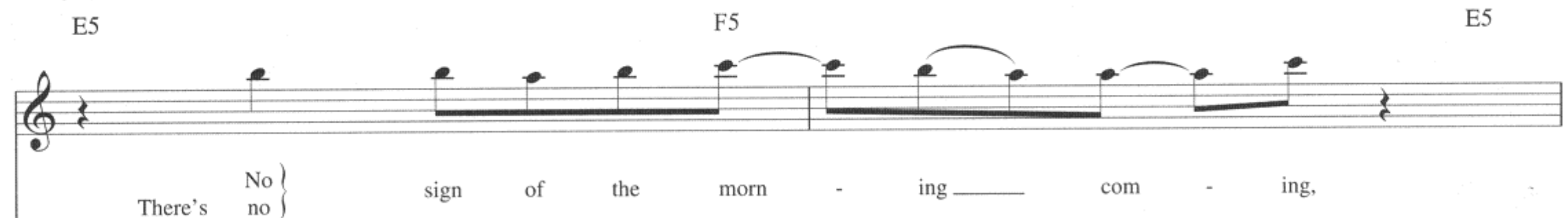
N.C. A5 F5 G5



hold I. to the shad - ows of the night.
We're words with - out a rhyme.

Chorus

E5 F5 E5



There's No sign of the morn - ing com - ing,
no

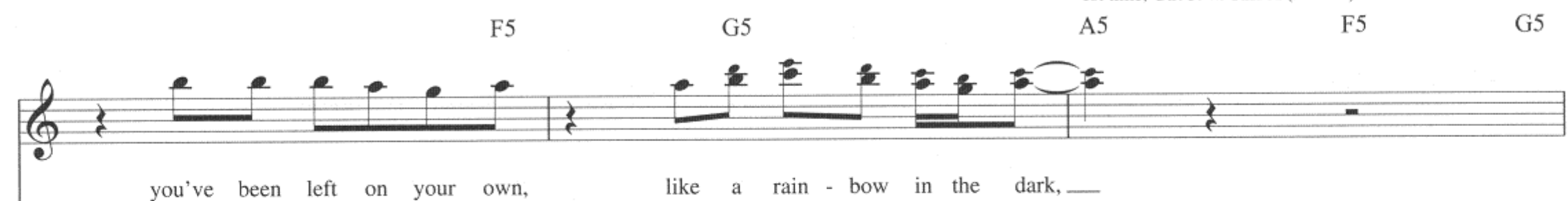
Gtrs. 1 & 2 Rhy. Fig. 2



you've been left on your own, like a rain - bow in the dark,

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1st 3 meas.)
1st time, Gtr. 3: w/ Riff A (2 times)

F5 G5 A5 F5 G5



you've been left on your own, like a rain - bow in the dark,

End Rhy. Fig. 2



you've been left on your own, like a rain - bow in the dark,

1. Gtrs. 1 & 2: w/ Fill 1

N.C. A5 F5 G5

just a rain - bow in the dark. ____ Do your
a rain - bow in the dark. ____

2. Gtrs. 1 & 2: w/ Fill 1

Guitar Solo
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1st 2 meas.) (8 times)

A5 F5 G5 N.C.

Yeah! _____

Gtr. 4 (dist.)

P.M.-----

A5 F5 G5 N.C. A5 F5 G5

P.M.-----

P.M.-----

N.C. A5 F5 G5

P.M.-----

Fill 1
Gtrs. 1 & 2

P.S.-----

The musical score for "The Wind" by John Williams is presented in two staves. The top staff is a treble clef staff with a key signature of one flat (B-flat). It begins with a 3-measure rest, followed by a series of notes with fingerings (1, 2, 3, 4, 5, 4, 3, 2, 1). The bottom staff is a guitar fretboard diagram showing fret numbers (7, 5, 7, 5, 4, (4)/, 0, 12, 13, 15, 13, 12, 15, 12, 15, 13, 12, 15, 13, 12, 14, 12, 13, 15, 13, 12, 14, 12, 14, 12, 14). The score includes a 3-measure rest and a 6-measure rest.

[illegible]

8va -----

N.C. A5 F5 G5

N.C.

8va

6

17 20 17 17 17 20 17 19 17 20 17 17 20 17 19 17 20 17 17 17 17 20 17 20

1

[illegible]

Gtrs. 1 & 2: w/ Rhy. Fig. 2

E5

F5

E5

loco

F5 G5

8va *loco*

Harm. *1*

Interlude

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1st 3 meas.)
Gtr. 4 tacet

Pitch: E

Gtrs. 1 & 2: w/ Rhy. Fill 1

A5 F5 G5 N.C. A5 F5 G5

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (4 times)

3. When I see

A5 F5 G5 N.C. A5 F5 G5

light - ning, you know it al - ways brings me down, _____

A5 F5 G5 N.C.

'cause it's free _____ and I see _____ that it's me _____ who's lost and nev - er

A5 F5 G5 A5 F5 G5

found. _____ Feel the mag - ic.

N.C. A5 F5 G5

I feel it float - ing _____ in the air. But it's fear _____

A5 F5 G5 N.C. A5 F5 G5

_____ and you'll hear _____ it call - ing you. Be - ware, look out! _____

Outro-Chorus

There's no sight of the morn - ing — com - ing, there's no sign of the day. —

You've been left on your own — like a rain - bow,

like a rain - bow in the dark. —

Yeah, — yeah. — You're a rain - bow — in the

dark, —

just a rain - bow — in the dark. No sight — of the morn -

ing. — No — rain - bow in the dark.

Begin fade

Fade out

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1st 2 meas.) (till fade)
Gtr. 3: w/ Riff A (4 times)

E5 F5 E5 F5

E5 F5 G5

A5 F5 G5 N.C. A5 F5 G5

N.C. A5 F5 G5 N.C.

A5 F5 G5 N.C. A5 F5 G5

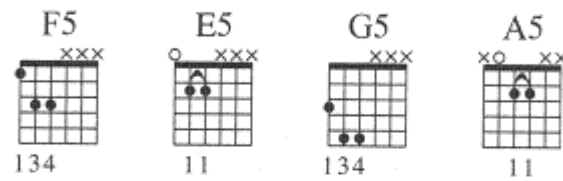
N.C. A5 F5 G5 N.C.

A5 F5 G5 N.C. A5 F5 G5

SACRED HEART

Words and Music by
Ronnie James Dio, Jimmy Bain,
Vivian Campbell and Vinny Appice

Tune down 1/2 step:
(low to high) E \flat -A \flat -D \flat -G \flat -B \flat -E \flat



Intro

Modeately slow Rock $\text{♩} = 96$

(Sound effects) 14 sec.

A5 G5/A A5 G5/A A5 G5/A A5 G5/A A5 F5

Rhy. Fig. 1
*Gtrs. 1 & 2 (dist.)

f

*Composite arrangement

X

A5 G5/A A5 G5/A A5 G5/A A5 G5/A A5 G5/A

End Rhy. Fig. 1

P.M. -- | P.M. -- |

**1/2

**Bend towards floor, allowing other notes to ring.

F5/A G5/A F5/A E5/A F5 E5 F5 G5

P.M. -- | P.M. -- | P.M. -- | P.M. -- | P.M. -- |

Verse
A5

F5 N.C.

1. Hey, the old ones speak of win - ter, the young ones praise the sun, — and

F5 A5

time just slips a way. Oh. Run - ning in - to no - where,

P.M. P.M. P.M. P.M.

F5

turn - ing like a wheel, and a year be - comes a day, hey.

P.M. P.M. P.M. P.M.

Pre-Chorus

D5 C5/D D5 C5/D D5 C5/D D5 A5

When - ev - er we dream, that's when we fly.

P.M.

D5 C5/D D5 C5/D D5 C/D Dm C5/D D5

So here is a dream for just you and I:

P.M.

E5 *F C5 G/B

We'll find the sa - cred heart _

9 7 9 7 9 7 9 7 5 3 5 2

*Chord played by kybds.

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1

A5 G5/A A5 G5/A A5 G5/A A5 G5/A F5

some - where bleed - ing _ in the night, _ yeah. _

A5 G5/A A5 G5/A A5

Look for the light and find the sa - cred

F5 Verse A5

heart. _ Oh. 2. Here we see the wiz - ard

Gtrs. 1 & 2

15ma *loco* **15ma

P.H. P.M. ----- P.H.

Pitch: F **Refers to harmonic only.

0 7 5 0 7 5 0 5 3 5 2 5 3 2 5 3 2 2 0 2 0 2 0 3 0 3

F5 F(#4)

star - ing through the glass, _ and he's point - ing _ right at you. Now

P.M. --- P.M. --- semi-harm.

2 2 2 2 1 1 1 1 1 1 2 3 1 2 3 0 3

A5 F(#4)

you can see to - mor - row, the an - swer and the lie, — and the things you've got to do. —

Bridge

A5 F5 G5

Yeah. — Oh. Some - times you nev - er fall — and,

P.M. P.M. P.M. P.M.

F5 G5

ah, you're the luck - y one. — But,

P.M. P.M. P.M. P.M.

F5 G5 F5 G5

oh, some - times you want it all. — You've got to reach for the sun —

P.M. P.M. P.M. P.M.

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1

A5 G5/A A5 G5/A A5

G5/A A5 G5/A F5



and find the sa - cred heart

A5 G5/A A5 G5/A A5

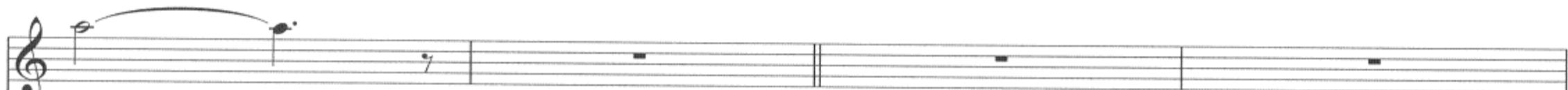


some - where bleed - ing in the night.

Oh, look to the

Guitar Solo

G5/A A5 G5 F5 G5 F5

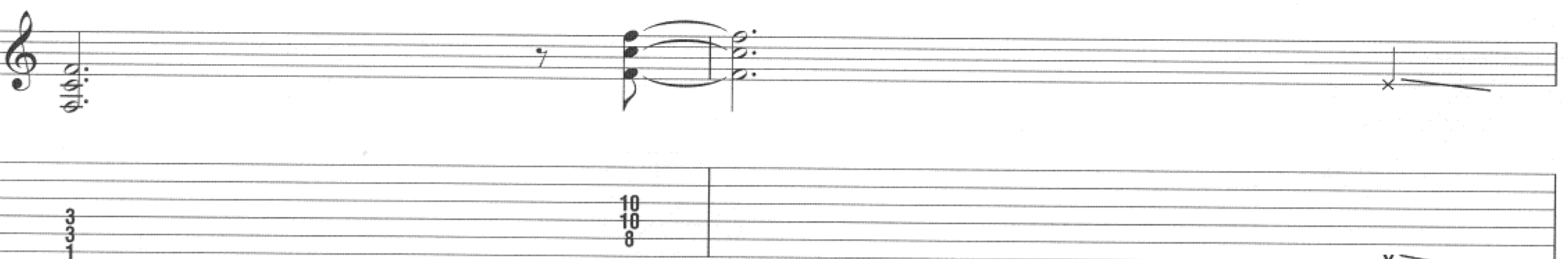
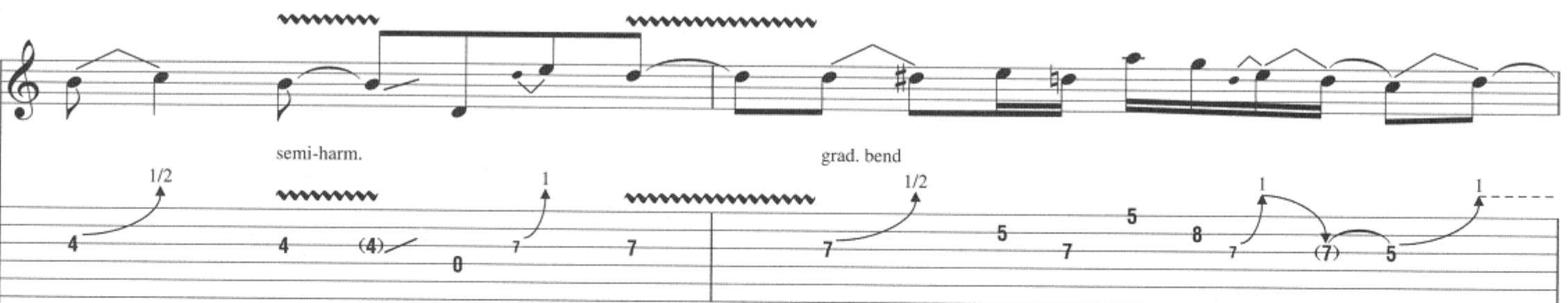


light.

Gtr. 3 (dist.)



Gtrs. 1 & 2



The Wind
George Gershwin

Key signature: one sharp (F#)
Time signature: 2/4

First system:
Guitar: Treble clef, key signature of one sharp (F#), 2/4 time signature.
Piano: Bass clef, key signature of one sharp (F#), 2/4 time signature.

Second system:
Guitar: Treble clef, key signature of one sharp (F#), 2/4 time signature.
Piano: Bass clef, key signature of one sharp (F#), 2/4 time signature.

Labels above the guitar staff: A5, G5/A, A5, G5/A, A5.

Labels below the piano staff: (cont. in slashes)

F5
 Gtrs. 1 & 2
 Gtr. 3
 P.M.

12 13 12
 12 10 9 10 9 10 10
 14 12 12 13 12 14 12 12
 4 4 5 7 7 7

The musical score consists of two staves. The top staff is in treble clef and contains several measures of music. It begins with a trill on G4, followed by a measure with a trill on A4. The next measure has a trill on B4. This is followed by a series of eighth notes: C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F136, G136, A136, B136, C137, D137, E137, F137, G137, A137, B137

The musical notation for the guitar solo in "Hotel California" is presented in two systems. The first system shows the melody in a treble clef with various ornaments (wavy lines) and a key signature change to A major (indicated by a sharp on the F line). The second system shows the fretboard positions for the solo, with fingerings and bends indicated. The notation includes a key signature change to A major (indicated by a sharp on the F line) and a key signature change back to G major (indicated by a natural on the F line). The notation includes a key signature change to A major (indicated by a sharp on the F line) and a key signature change back to G major (indicated by a natural on the F line).

F5



G5



(cont. in notation)

3. Well, you

semi-harm. w/ bar - - - - -

grad. bend

-2 1/2

5 (5) (5) (5) 5 (0) 4 (0) 5 (0) 4 (0) 7 (7) 5 7 5 7 5 7 5 3 5 3

Verse

A5

Gtr. 3 tacet
F(#4)

fight to kill the drag - on, you bar - gain with the beast, - then you sail in - to a sigh. _____

Gtr. 3

(5) (5)

Gtrs. 1 & 2

2 2 2 0 3 0 3 2 2 2 2 2 1 2 3 1 2 3 1 2

A5

You run a - long - the rain - bow and

Gtrs. 1 & 2

3 1 2 3 1 2 3 2 2 2 0 2 0 3 0 3 0 3

F(#4)

nev - er leave the ground. _ Still you don't _ know why. _

Pre-Chorus

D5 C5/D D5 *F5/D D5 C5/D D5 F5/D

When - ev - er you dream, _ you're hold - ing the key. _

*Bass plays D.

A5 **D5/A C5/A A5 D5 C5/D D5 F5/D D5

It o - pens the door _

**Bass plays A.

C5/D D5 F5/D F5 G5 C5 G/B

to let you be free, _ yeah, _ and find the sa - cred heart _

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1

A5 G5/A A5 G5/A A5

some - where bleed - ing in the night. Yeah.

A5 G5/A A5 G5/A A5

Run for the light and you'll find the sa - cred heart.

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (last 4 meas., 2 times)

G5/A A5 G5/A F5

A5 G5/A A5 G5/A A5

A shout comes from the wiz - ard, the

G5/A A5 G5/A F5

sky be - gins to crack, and he's look - ing right at you. Quick!

A5 G5/A A5 G5/A A5

G5/A A5 G5/A

Run a - long the rain - bow be - fore it turns to black.

Gtr. 3

Gtrs. 1 & 2

P.M. P.M.

F5/A

G5/A F5/A

E5/A

F5 E5 N.C.

*F

At - tack! —

w/ bar

(2)
(2)
0

P.M. - - P.M. - - P.M. - - P.M. - - P.M. - -

0 0 7 5 3 0 0 7 5 3 0 0 5 3 4 0 0 5 3 4

*Chord played by kybds.

Outro-Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 1

A5 G5/A A5 G5/A A5

G5/A

A5 G5/A

F5

Gtr. 3

15ma

loco

8va

grad. bend

w/ bar

P.H. w/ bar

22

0 slack

Pitch: G -1/2 F# G

A5

G5/A

A5

G5/A

A5

8va

3

3

6

1 1/2

20 17 20 17 20 17 20 17 20 17 20 19 17 20 19 17 19 17 19 19 17 19 17 19 15 (15)

G5/A

A5

G5/A

F5/A

N.C.



And,

Gtr. 3

*15ma-----loco

15ma-----



P.M.-----

P.H.

semi-harm.---

w/ bar-----

~~~~~

~~~~~

*

0 3 2 3 2 3 2 3 5 3 5 3 5 3 6 7 5 8

5 7 4 (5) 2.4 (2.4)

Pitch: G

slack

*Harmonic located approximately one-third the distance between 2nd and 3rd frets.

Gtrs. 1 & 2



P.M.-----

P.M.---

P.M.---

0 9 7 5 0 0 9 7 5 0 0 7 5 0 0 7 5 0 3

A5

G5/A

A5

G5/A

A5

Gtr. 3 tacet



oh,

some - times you

nev - er fall ____

and,

loco

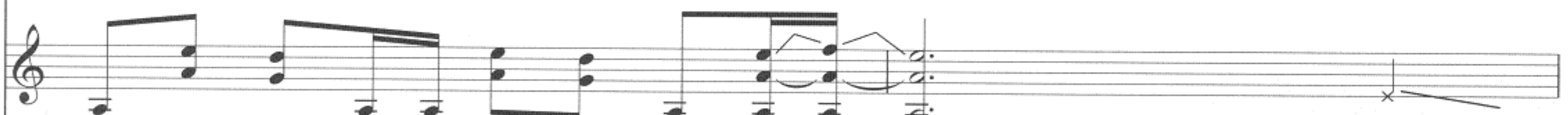


w/ bar-----

✓12

✓15

✓15



P.M.-----

1/2

0 9 7 5 0 0 9 7 5 0 9 0 (9)

X

G5/A A5 G5/A F5

ah, you're the luck - y one. _____

Gtrs. 1 & 2

P.M. -----|

A5 G5/A A5 G5/A A5

Oh. Some - times you need it all. _____ You've got to

Rhy. Fig. 2

P.M. -----|

1/2 (9)

Begin fade

G5/A A5 G5/A F5

reach for the sun _____

End Rhy. Fig. 2

P.M. -----| P.M. -----| P.M. -----|

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (till end)

A5 G5/A A5 G5/A A5

_____ and find the sa - cred heart. _____

G5/A A5 G5/A F5 A5 G5/A A5 G5/A A5

Yeah, _____ bleed - ing _____ in the night, _____ yeah, _____

G5/A A5 G5/A F5

yeah. _____ We'll find the sa - cred heart. _____

A5 G5/A A5 G5/A A5 G5/A A5 G5/A A5 G5/A

Gtr. 3

Pitch: F# G# F# G# F#

*Refers to harmonics only.

F5 A5 G5/A A5 G5/A A5

P.M. ---

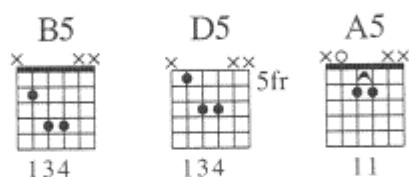
G5/A A5 G5/A

8va

Fade out

STAND UP AND SHOUT

Words and Music by
Ronnie James Dio and Jimmy Bain



Intro

Fast Rock ♩ = 216

N.C. C5/A

Rhy. Fig. 1

*Gtrs. 1 & 2 (dist.)

Chord progression: N.C. C5/A B5/A N.C. C5/A

Lyrics: 1. It's the

Tab: 0 0 5 0 0 5 0 0 5 0 0 5 0 0

*Composite arrangement

1., 2., 3. C5 B5 D5 4. C5 B5 D5

End Rhy. Fig. 1 Rhy. Fill 1 End Rhy. Fill 1

Lyrics: 1. It's the

Tab: 5 4 0 7 5 5 4 0 7 5

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (3 3/4 times)

N.C. C5/A

B5/A

N.C.

C5/A

Lyrics: same wings old of song. You got - ta be some - where at some -

Lyrics: time, you. and they nev on - er let seem you fly. You on - ly seem to crawl.

Lyrics: It's like bro - ken glass: you get cut be - fore you see -

Lyrics: You've been nailed to the wheel, but nev - er real - ly turn -

C5 B5 D5 N.C. C5/A B5/A N.C. C5/A

it. ing. So You o know you've pen got to up your want it eyes. all.

C5 B5 D5 Chorus C5/A E5

You've got de - si -

Gtrs. 1 & 2 Rhy. Fig. 2

P.M. P.M. P.M.

N.C. C5/A F5 N.C. C5/A

re, so let it out.

N.C. End Rhy. Fig. 2

You've got the pow - er. Stand up and shout!

*15ma 15ma 15ma

P.M. P.H. P.H. P.H. P.M.

Pitch: F F F

*Refers to harmonics only (next 2 meas.).

1st time, Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)
 2nd time, Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1 3/4 times)

N.C. C5/A

B5/A

N.C. C5/A

C5 B5 D5

N.C. C5/A



1.

B5/A

N.C. C5/A

C5 B5 D5

2.

B5/A

N.C. C5/A

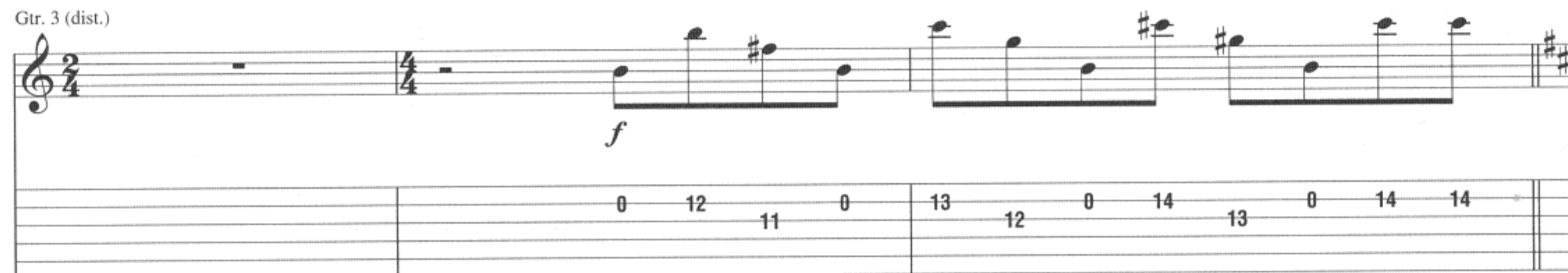


Gtrs. 1 & 2: w/ Rhy. Fill 1

C5 B5

D5

Gtr. 3 (dist.)



Guitar Solo

B5

Gtrs. 1 & 2

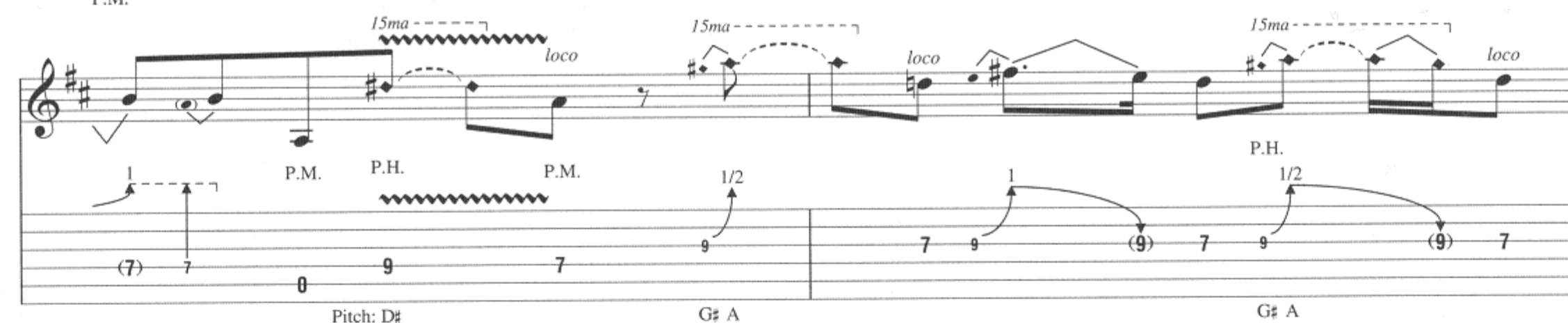
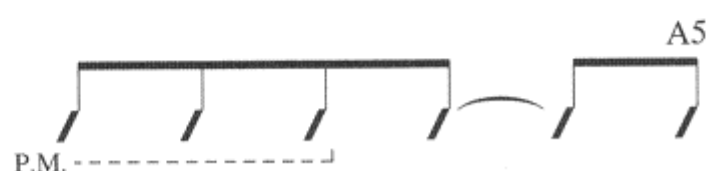
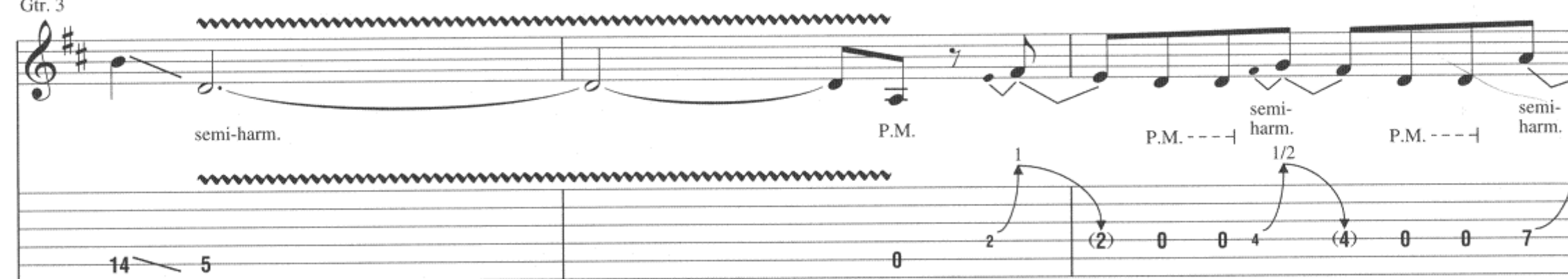
D5

B5

Gtr. 3

P.M.

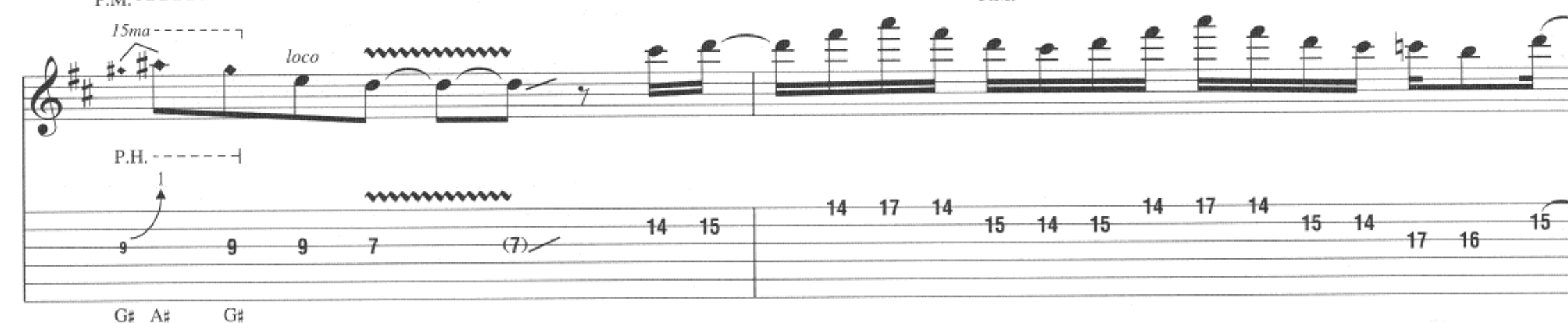
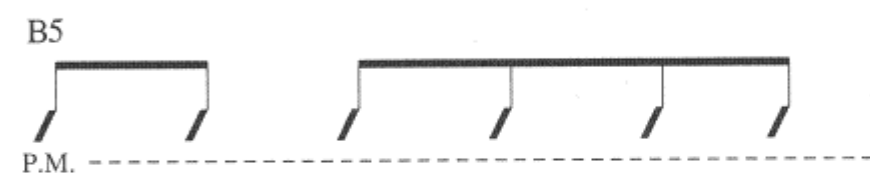
P.M.



Pitch: D#

G# A

G# A



G# A# G#

A5 B5

P.M. P.M.

D5 B5

P.M. P.M.

8va

A5 B5

P.M. P.M.

8va

grad. release

P.H.

*Both strings caught and bent w/ ring finger.

D5 B5 A5

P.M. P.M.

8va

loco

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)
N.C. C5/A

B5/A N.C. C5/A C5 B5 D5

N.C. C5/A B5/A N.C. C5/A

(7) 5 5 7 5 7 5 7

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1 3/4 times) Gtr. 3 tacet

C5 B5 D5 N.C. C5/A B5/A N.C. C5/A

3. You are the strong - est chain — and you're not just some re - flec -

5 7 5 5

C5 B5 D5 N.C. C5/A B5/A N.C. C5/A

- tion. So nev - er — hide a - gain. —

Chorus

C5 B5 D5 C5/A E5 N.C. C5/A

You are the driv - er; —

Gtrs. 1 & 2

P.M. P.M. P.M. P.M.

0 7 7 7 5 5 5 5 5 0 0 0 0 0 5

F5 N.C. C5/A N.C. G5

you own the road. — You are the fi -

P.M. P.M. P.M.

(5) 5 10 10 8 10 10 8 5 5 12 12 10

N.C. C5/A D5 C5/A

re; _____ go on, _____ ex - plode! _____

P.M. ----- P.M. -----

Gtrs. 1 & 2: w/ Rhy. Fig. 2

E5 N.C. C5/A F5

You've got de - si - re, _____ so let it out. _____

N.C. C5/A N.C.

_____ You've got the pow - er. _____

Stand up and

Gtrs. 1 & 2
*15ma - 7

P.M. -----

(5) 3 5 4 3 6 (6)

*Harm. only

Gts. 1 & 2: w/ Rhy. Fig. 1

C5/A B5/A N.C. C5/A C5 B5 D5

shout! (Hey!) _____ Stand up and

Outro
Gts. 1 & 2: w/ Rhy. Fig. 1 (6 3/4 times)

N.C. C5/A B5/A N.C. C5/A C5 B5 D5

shout! Let it out! _____ Stand up and shout! _____

N.C. C5/A B5/A N.C. C5/A C5 B5 D5

Gtr. 3

N.C. C5/A B5/A N.C. C5/A

15ma *loco* P.H. grad. bend 1 1/2 P.M. P.M. P.M. ---

Pitch: G

C5 B5 D5 N.C. C5/A B5/A

15ma *loco* P.M. --- P.H. P.M. P.H. P.M. P.H. P.M. P.H. P.M. P.H.

Pitch: G G G G G

N.C. C5/A C5 B5 D5 N.C. C5/A

3 3 3 semi-harm. --- P.M. ---

B5/A N.C. C5/A C5 B5 D5

8va *loco* P.M. --- semi-harm. --- P.M. --- semi-harm. --- P.M. ---

Pitch: A

N.C. C5/A B5/A N.C. C5/A

P.M. 1/4 P.M. ---|

C5 B5 D5 N.C. C5/A *15ma 7

grad. bend 1/4 1/2 1 P.H.

Pitch: C#
*Refers to harmonics only (next 3 meas.).

B5/A N.C. C5/A

15ma P.H. P.H. P.H.

Pitch: D# E B C#

Free time

C5 B5 D5 C5

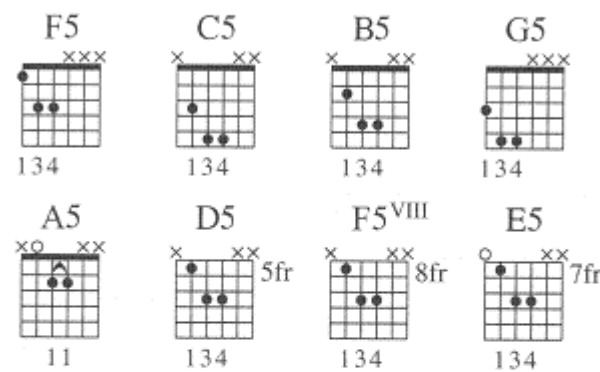
Gtr. 3

Gtrs. 1 & 2

P.M. P.M. P.M.

WE ROCK

Words and Music by
Ronnie James Dio



Intro Moderately fast Rock ♩ = 160

**Am
*Gtrs. 1 & 2 (dist.)

f P.M.-----| P.M.-----| P.M.-----| P.M.-----| P.M.---| P.M.---|

Play 3 times

TAB: 9 10 0 0 0 0 10 12 0 0 0 0 7 9 0 0 0 0 9 10 0 0 0 0 5 7 0 0 7 9 0 0

*Composite arrangement
**Chord symbols reflect basic harmony.

F5 C/E D7(no3rd) C/E F5 C/E Am

Gtr. 3 (dist.)

f

5 7 8 5 5 4 5 7

Gtrs. 1 & 2 Rhy. Fig. 1

P.M.-----| P.M.-----| P.M.-----| P.M.-----| P.M.---| P.M.---|

10 8 10 7 10 5 10 7 10 8 10 7 9 10 0 0 0 0 10 12 0 0 0 0 7 9 0 0 9 10 0 0 0 0 5 7 0 0 7 9 0 0

Gtr. 3 tacet
Gtrs. 1 & 2

P.M.-----| P.M.-----| P.M.-----| P.M.-----| P.M.---| P.M.---| P.M.-----| P.M.-----| P.M.---

9 10 0 0 0 0 10 12 0 0 0 0 7 9 0 0 9 10 0 0 0 0 5 7 0 0 7 9 0 0 9 10 0 0 0 0 10 12 0 0 0 0 7 9 0 0

F5 G5 E5 C5 B5

End Rhy. Fig. 1

P.M.---| P.M.-----| P.M.---

0 0 9 10 0 0 0 0 5 7 0 0 7 9 3 1 5 3 2 0 5 5 4 4 2

Verse
A5

Am

1., 3. You watch their fac - es, you'll see the trac -
2. We pray to some - one. But when it's said —

P.M. --- P.M. --- P.M. ---

G5

— es and of — the things — they want — to be but on -
— and done, — it's real - ly all — the same with

P.M. ---

Am A5

— ly we — can see. — So They come for kill -
just a dif - f'rent name. — man - y voic -

4 3

Am

— ing. — They leave and still —
— es — all giv - ing choic -

P.M. --- P.M. --- P.M. ---

C5

it seems the cloud that's left be - hind, oh, can
es. If we lis - ten they will say, oh,

P.M. -----

To Coda

A5

pen - e - trate your mind. But we'll sail on,
we can find the way.

Gsus4 G

Rhy. Fig. 2

sing a song, car - ry on. 'Cause we

G G G G G G

End Rhy. Fig. 2

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1

Am

rock! We rock! We rock!

F5 C5 B5

Gtrs. 1 & 2 (cont. in notation)

F5 G5 A5 B5 C5 D5

Rhy. Fill 1 End Rhy. Fill 1

We rock! We

Gtr. 1: w/ Rhy. Fig. 1

Am

rock! We rock! We rock! We

F5 C/E D7(no3rd) C/E F5 C/E F5 G5 A5

rock! We _____ rock! _____

Gtrs. 1 & 2

(cont. in slashes)

10 8 10 7 10 5 10 7 10 8 10 7 3 3 2 2 0

Guitar Solo

D5 Rhy. Fig. 3

Gtrs. 1 & 2

B5 C5 G5 A5 C5

Gtr. 3 (dist.)

f Harm. w/ bar

7 7 7 (7 7 7) 8 7 (7) 5 7 (7) 16 20 19 (19) (19) (19) 5 12 10

-2

D5

B5

C5

G5

End Rhy. Fig. 3

semi-harm.

13 10 12 10 13 12 10 12 10 (10) 5 7 5 7 5 7 6 5 3 5 3 2

F5

F5^{VIII}

Gtrs. 1 & 2: w/ Rhy. Fig. 3
D5

B5

3 2 3 2 7 5 6 6 8 0 3 0 4 5 5 7 9 8

C5 G5 A5

let ring -----

P.M.

1/2

1

3

9 10 10 12 12 10 10 12 (12) 12 12 15 15 13 12

C5 D5 B5

8va

3

1/2

15 13 12 14 15 13 12 14 12 14 14 0 17 20 17 20 17 20 17 20 17 20 17 20 17 19

C5 G5 F5^{VIII}

Gtrs. 1 & 2

8va

loco

3

6

(19) (19) 17 21 17 19 17 19 17 17 20 17 20 17 19 17 20 19 17 20 17 20 19 17 19 17 19 17 19 17 19 17 19 17 19 17

E5

Gtrs. 1 & 2: w/ Rhy. Fig. 1
Am

(We rock!)

tr

tr

14 (15) 13 12 15 15

Gtr. 3 tacet

Gtrs. 1 & 2: w/ Rhy. Fill 1

F5 G5 A5 B5 C5 D5

D.S. al Coda

1

(13) (12) 13 12 (12) 12

⊕ Coda

Gsus4 G Gsus4 G Gsus4 G

Sail _____ on, _____ sing a song, _____

12

Gsus4 G Gtr. 1: w/ Rhy. Fig. 2 G6 G5 G6 G5 G6 G5 G6 G5

car - ry on. _____ 'Cause we

Gtr. 2

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1

Am

rock! We rock! We rock!

Gtrs. 1 & 2: w/ Rhy. Fill 1 F5 G5 A5 B5 C5 D5 Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1st 4 meas., 2 times) Am *Am/F

We rock! We rock! We rock!

*Bass plays F.

Am Am/F

We rock! We rock!

Outro

Gtr. 1: w/ Rhy. Fig. 1 (1st 4 meas., till end)

Am

Am/F

Ride out, _____ stand and shout, _____ car - ry on. _____

Gtr. 3

9 7 7/9 7 9 10 7 (7)

Am Am/F

Sail on, — sing a song, — car - ry on. — 'Cause we

7 5 5/7 5 7 7/9 5 7 5 5 7 5 3 3 5 3 5 3 3 5 3 5

Am Am/F

rock! We rock!

*8va

1/2 P.H. P.H.

Pitch: E F#

*Refers to harmonics only.

5 5/7 7 7 5 7 7 5 (5) 8 5 8 5 8 5 8

Am

See how we rock!

**8va

grad. bend

P.H.

1/2 1

(8) 5 7 5 8 5 8 5 7 5 7 7 5 7 7 7 7 7 7

**As before

Am/F

We rock!

8va

P.H.

1

7 (7) 5 7 5 7 7 17 20 17 20 17 20 17 20 17 20 17 20 17 20 17 17

Am

Let's rock!

Am/F

We rock! We

Am

rock!

Am/F

We rock!

Am

Sail on.

Fade out

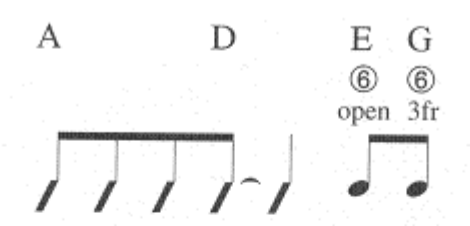
Guitar Notation Legend

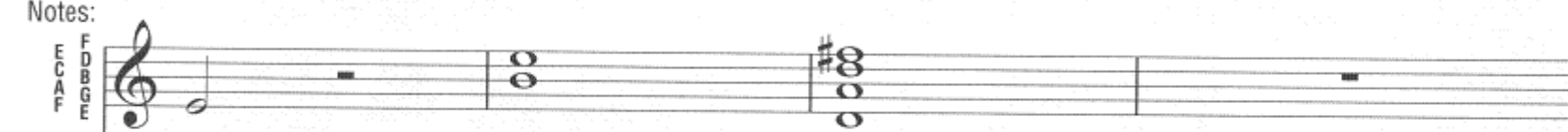
Guitar music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

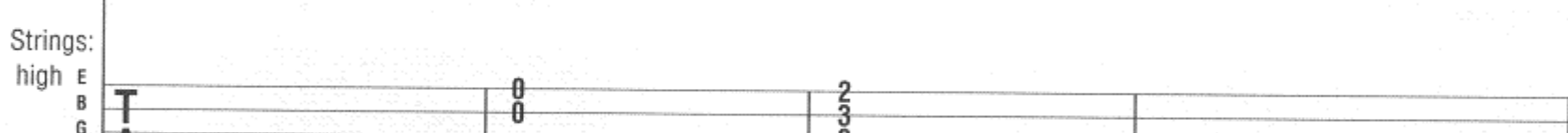
RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

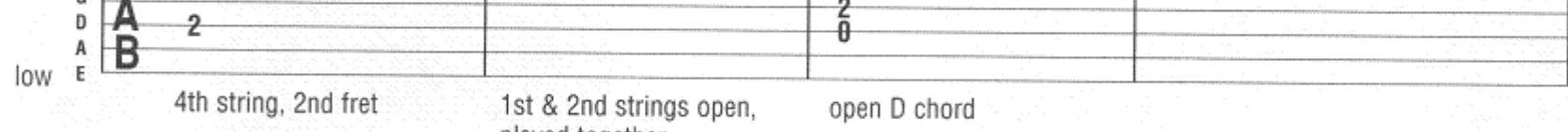
THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes: 

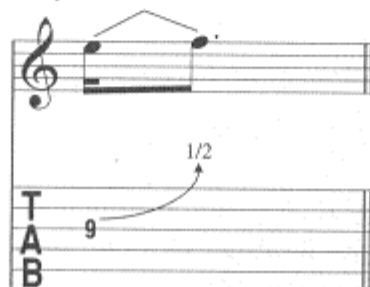
Strings: 

high 

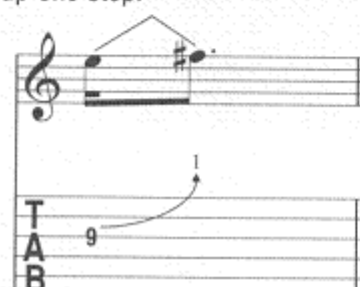
low 

4th string, 2nd fret 1st & 2nd strings open, played together open D chord

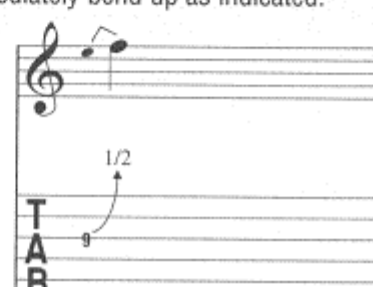
HALF-STEP BEND: Strike the note and bend up 1/2 step.



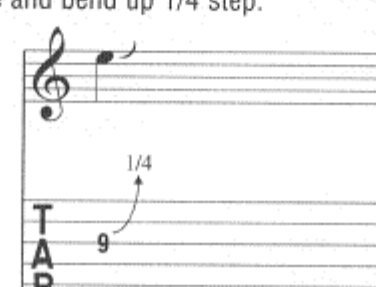
WHOLE-STEP BEND: Strike the note and bend up one step.



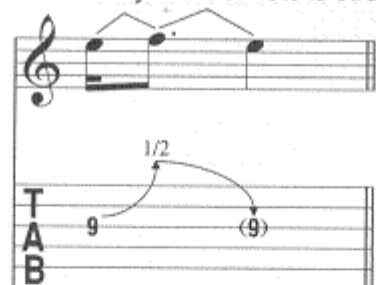
GRACE NOTE BEND: Strike the note and immediately bend up as indicated.



SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.



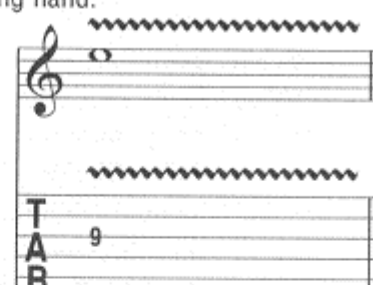
BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



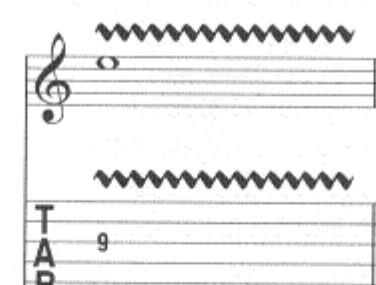
PRE-BEND: Bend the note as indicated, then strike it.



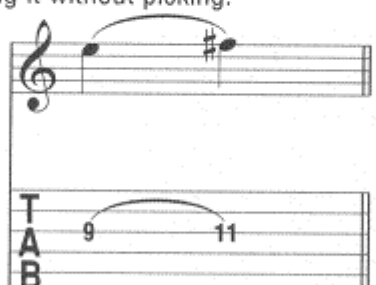
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.



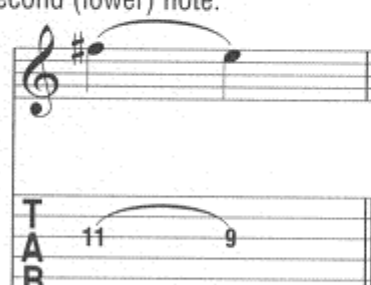
WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.



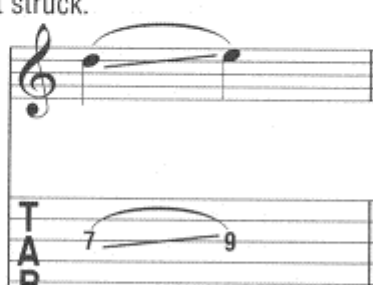
HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



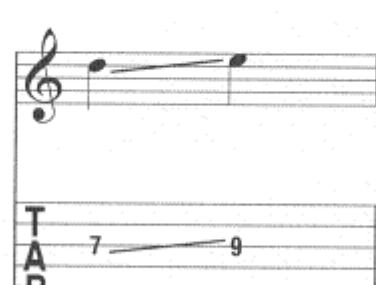
PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



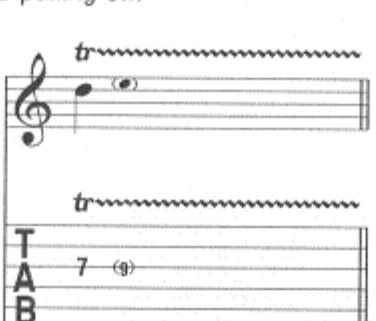
LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



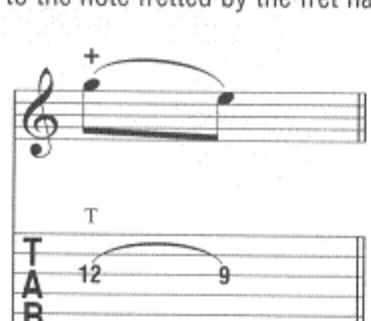
SHIFT SLIDE: Same as legato slide, except the second note is struck.



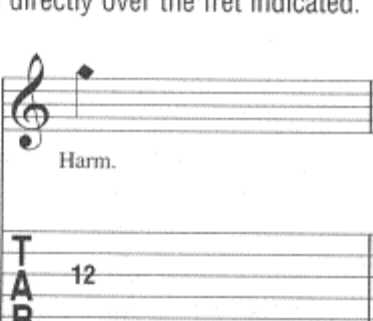
TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



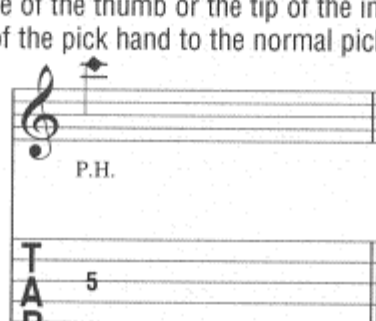
TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



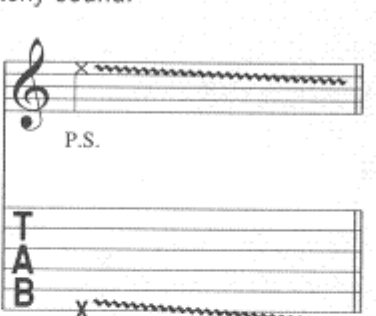
NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



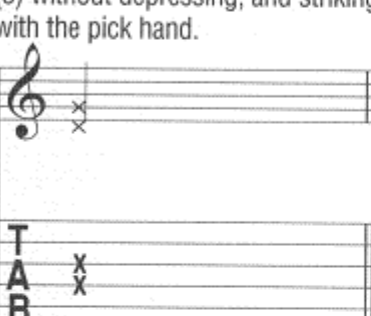
PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



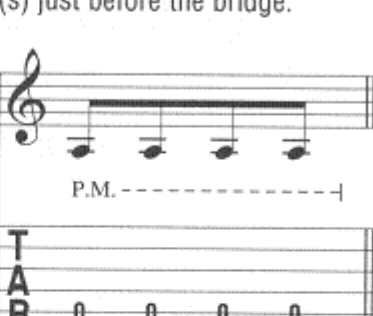
PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



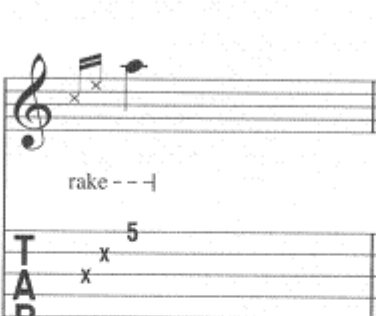
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



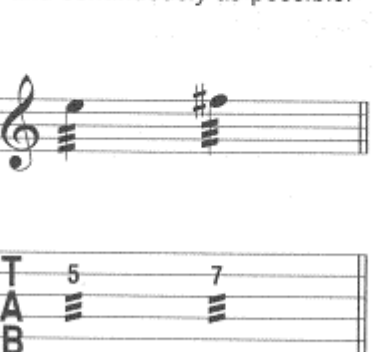
PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



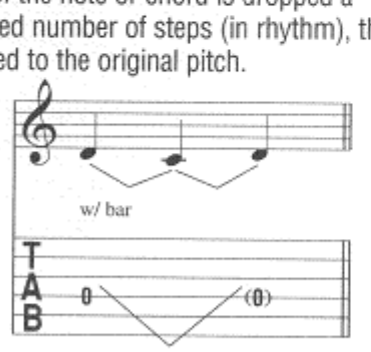
RAKE: Drag the pick across the strings indicated with a single motion.



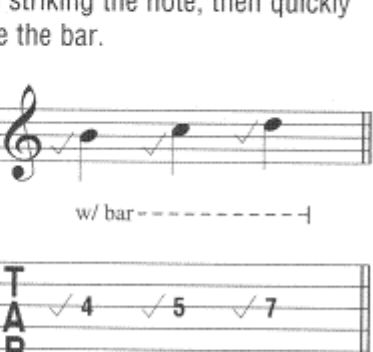
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



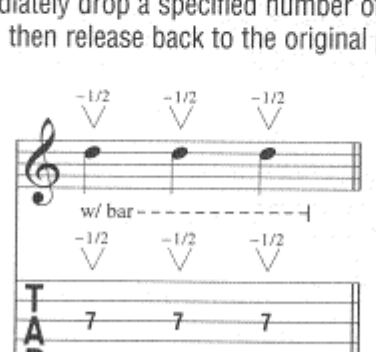
VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm), then returned to the original pitch.



VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



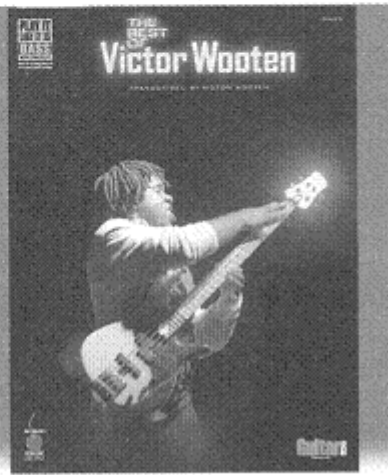
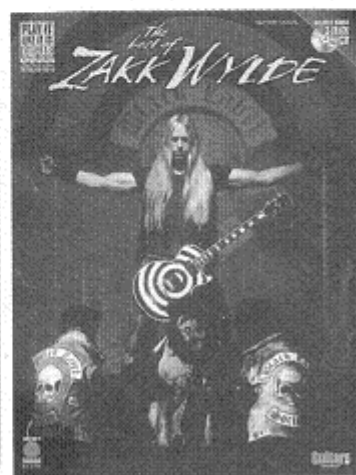
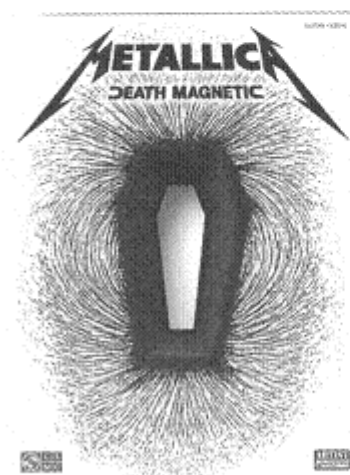
VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.



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